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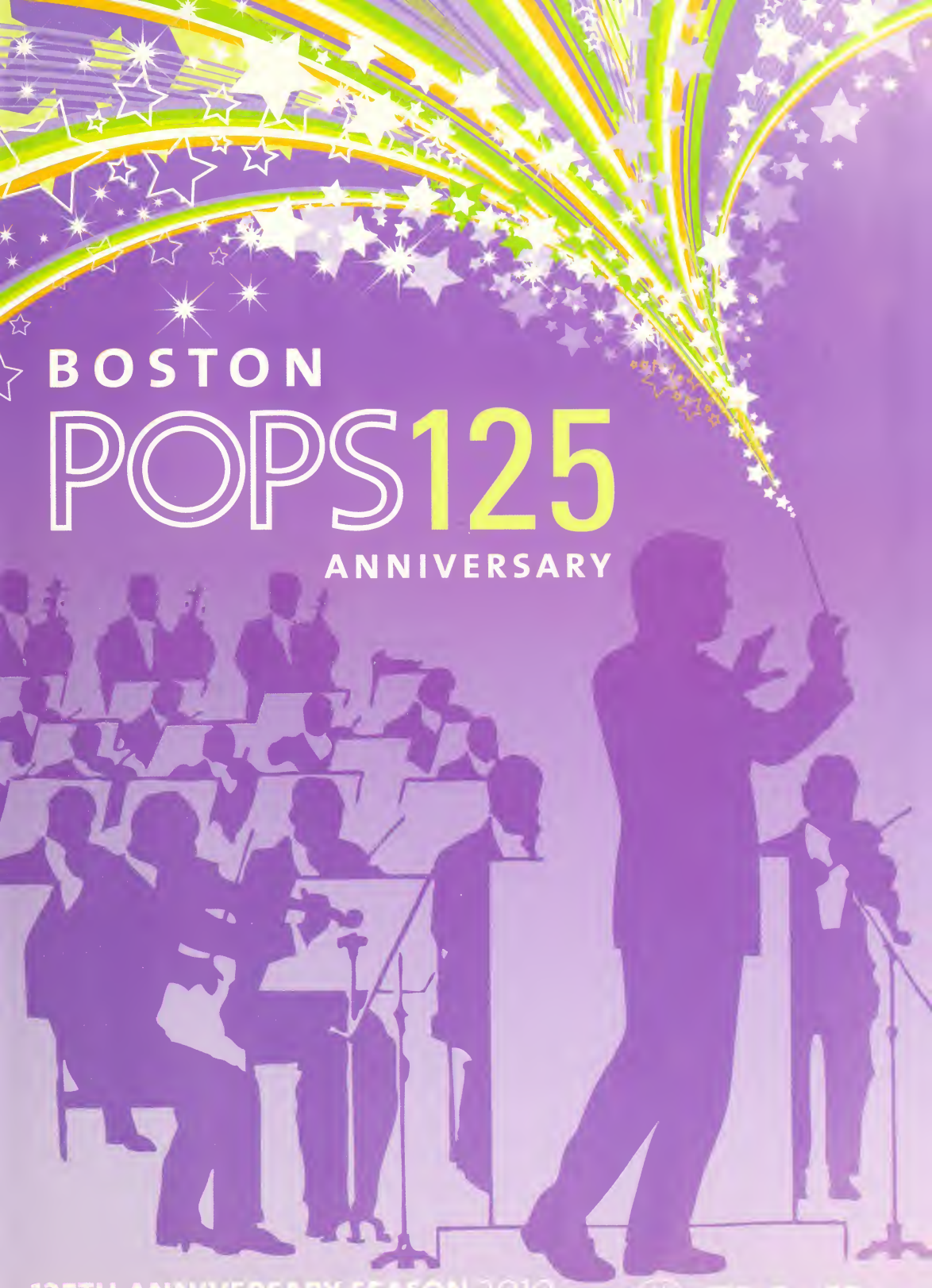

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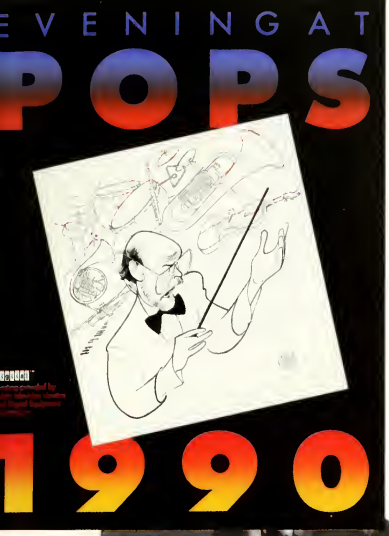

ON DISPLAY IN SYMPHONY HALL

125 YEARS OF THE BOSTON POPS

An exhibit celebrating the rich and colorful history of the Boston Pops is on display throughout the orchestra and first-balcony levels of Symphony Hall. Drawing on the extensive holdings in the BSO Archives, the exhibit chronicles the history of the Pops from its founding in 1885; the move from the Boston Music Hall to Symphony Hall in 1901; the legacy not only of the "modern" conductors—Arthur Fiedler, John Williams, and Keith Lockhart—but also the 17 conductors who preceded them; the establishment of such singular traditions as college nights and the "secret recipe" for Pops punch; and the development of the unique sound of the Boston Pops.

SPECIAL EXHIBIT IN CABOT-CAHNERS ROOM: ARTHUR FIEDLER'S LEGACY

The Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the Boston Symphony Orchestra as a violinist in 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts drawn from this collection and documenting his early life and remarkable career can be viewed throughout the Pops 125th season.

The nine new historical exhibit panels celebrating the 125th anniversary of the Boston Pops on display throughout Symphony Hall were made possible, in part, by a generous gift from Joan P. and Ronald C. Curhan.

KEITH LOCKHART

Christian Steiner

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his 15-year tenure, he has conducted the Boston Pops in more than 1,200 concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with some of today's most prominent jazz and indie artists. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall in Boston and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off vocal competitions open to the general public. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers to be premiered during the 125th anniversary season—and dozens of new arrangements.

Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. He is loved by audiences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed.

Keith Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and, most recently, *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops' first Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Keith Lockhart has made 67 television shows with the Boston Pops, including a recent concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS in March 2009 and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as PBS's *Evening at Pops* (1970-2004), for which Mr. Lockhart taped 38 new programs. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," feature performance footage culled from more than 35 years of *Evening at Pops* programming. The *Evening at Pops* program "Fiddlers Three," under Mr. Lockhart's direction, won the 2002 ASCAP Deems Taylor Award.

Keith Lockhart has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA playoffs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart also holds the titles of artistic advisor and principal conductor of the Brevard Music Center in North Carolina and Music Director Emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, Mr. Lockhart led a performance at the 2002 Olympic Games. Visit keithlockhart.com for further information.

JOHN WILLIAMS

In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His 35-year artistic partnership with director Steven Spielberg has resulted in numerous acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich, Catch Me If You Can,* and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Sabrina, The Cowboys, The Reivers,* and *Goodbye, Mr. Chips,* among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof,* for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News*, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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29TH ANNUAL • WEDNESDAY, MAY 19, 2010

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BOSTON POPS 125 ANNIVERSARY

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

first violins

Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Alexander Velinzon
Edward and Bertha C. Rose Chair, fully funded in perpetuity
Elita Kang°
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Catherine French*
Jason Horowitz*
Julianne Lee*
Yuncong Zhang*

second violins

Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley°
Ronan Lefkowitz
Jennie Shames*
Valeria Vilker Kuchment°
Tatiana Dimitriades*
Si-Jing Huang*
Nicole Monahan*
Wendy Putnam*
Xin Ding*
Glen Cherry*

violas

Cathy Basrak
Edward Gazouleas
Robert Barnes°
Michael Zaretsky
Marc Jeanneret
Mark Ludwig*
Rachel Fagerburg*
Kazuko Matsusaka*
Rebecca Gitter*

cellos

Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Jonathan Miller*
Owen Young*
Andrew Pearce*
Mickey Katz*
Alexandre Lecarme*
Adam Esbensen*
Blaise Dejardin*

basses

Lawrence Wolfe
Benjamin Levy
Dennis Roy
James Orleans*
Todd Seeber*
John Stovall*

flutes

Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
Ann Bobo§
Linda Toote§

piccolo

Cynthia Meyers
John A. and Sarah C.C. MacLeod Chair

oboes

Keisuke Wakao
Mark McEwen

english horn

Robert Sheena

clarinets

Thomas Martin
Michael Wayne

bass clarinet

Craig Nordstrom

bassoons

Richard Ranti
Suzanne Nelsen

contrabassoon

Gregg Henegar

horns

Richard Sebring
Jonathan Menkis
Jay Wadenpfuhl°
Jason Snider
Kevin Owen§
Kate Gascoigne§

trumpets

Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Benjamin Wright
Thomas Siders
Bruce Hall§

trombones

Toby Oft
Hans Bohn§

bass trombone

Douglas Yeo

tuba

Mike Roylance

timpani

Timothy Genis

percussion

Frank Epstein
J. William Hudgins
W. Lee Vinson
Daniel Bauch
James Gwin

harp

Jessica Zhou

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§ substituting

° on leave

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HAPPY 125TH, BOSTON POPS!

"Celebrating its 125th anniversary this spring, the Boston Pops Orchestra performs the best music of the past and present, appealing to the widest possible audience with a broad spectrum of styles, from jazz to pop, indie rock to big band, film music to the great American songbook, and Broadway to classical, making it the perfect orchestra for people who don't know they like orchestras!"

—Keith Lockhart

Affectionately known as "America's Orchestra," the Boston Pops is the most-recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. With the 125th anniversary season, the Boston Pops reaches a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its

BOSTON MUSIC HALL
PROMENADE CONCERTS.
SUMMER SEASON.
PUBLISHED BY Advertiser Publishing Co., 105 Summer Street.
MONDAY, AUGUST 17, 1885.
NO. 32.

Keith Lockhart conducting the Pops' Fourth of July concert on the Esplanade (left)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (center)
John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class (right)
The header of a program from the first season of "Promenade Concerts" (bottom)

establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians.

The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most-recorded orchestra in history—including the first orchestral recording to sell

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top)
Arthur Fiedler and the Boston Pops Orchestra at Symphony Hall in the 1970s (bottom)

more than a million copies—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When John Williams (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 45 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams, this year marking his 30th anniversary with the Pops, also brought a bit of Hollywood to the Pops stage, with special appearances

BILL OF FARE

LUNCH

SANDWICHES.

Ham 10
Tongue 10
Chicken 15
Swiss Cheese 15
Roquefort Cheese 15
Brie Cheese 15
Neufchatel Cheese 15
American Cheese 15
Sardine 15

ICE-CREAM.

Vanilla 20
Strawberry 20
Chocolate 20
Harlequin 25
Cake 15

PER PLATE.

Cold Ham 25
Cold Smoked Tongue 30
Cold Chicken 30
Swiss Cheese and Water Crackers 25
Roquefort " " " " 25
Brie " " " " 25
Sardines 30
Pretzels 10

SALADS.

Lobster 40
Chicken 40

CONFECTIONS.

Winthrop M. Baker's Boston Chocolates.

One pound package 60
One-half pound package 30

Winthrop M. Baker's Princess Chocolates.

One pound package 80
One-half pound package 40

CIGARS

(All Cigars will be enclosed in sealed envelopes, with the price printed thereon.)

Barrister, Perfecto	Daniel Frank & Co.	10c., 3 for 25c.
Barrister, Conchas		10c., 3 for 25c.
N. S., Londres		10c., 3 for 25c.
Celebridad, Perfecto		10c. each
The American, Puritanos Finos		15c., 2 for 25c.
The American, Concha Fina Especial		10c., 3 for 25c.
The American, Perfecto Fino		20c., 3 for 50c.
Knight Tempter, Puritanos Finos		15c., 2 for 25c.
Garcia, D. F. & Co., Conchas Especiales		10c. each
Marguerite, Conchas		10c., 3 for 25c.
Union League Club, Rockefellers		10c., 3 for 25c.
El Principe de Gales, Londres Grande (All Havana)	Estabrook & Eaton.	10c. straight
Salerosa, Ideals	From	10c. straight
E. & E., Invincibles		15c., 2 for 25c.
Manuel Garcia, Stiletios (Imported)		15c., 2 for 25c.
Rock & Co., Especiales de E. & E. (Imported)		20c., 5 for $1.00
El Roble Conchas Especiales		10c., 3 for 25c.
Buscador Rothschild		15c., 2 for 25c.
Pembina Bouquet		10c., 3 for 25c.
Overland Perfecto		15c., 2 for 25c.
Manuel Garcia Regalia Chiquita		15c., 2 for 25c.
Iberia Bachelor		15c., 2 for 25c.
Iberia Claveles		15c. straight
Cosmopolitana Perfecto Extra	S. S. Pierce Co.	25c. "
El Blason Bouquet Extra	From	20c., 3 for 50c.
Iberia Mercedes		20c., 3 for 50c.
Iberia Americanos		25c.
Iberia Regalia Fina Especial		20c., 3 for 50c.
Punch Perfectos		25c.
Ginita Deliciosos Extra		10c., 3 for 25c.
Matilde Londres Fino (All Havana)	C. B. Perkins & Co.	10c. each
Matilde Rothschilds Extra (All Havana)	From	15c., 2 for 25c.
Matilde Perfecto Fino (All Havana)		20c., 3 for 50c.
Otero Brevas (All Havana)		15c., 2 for 25c.
Elena Puritanos		15c. each
Monte Rosa Violetas		20c. each

Sweet Caporal Cigarettes (Twenties)	15c.	Mogul Extra ..... (Packages of 10)	20c.
Egyptian Deities, No. 1 (Pkgs. of 10)	35c.	" Cork Tip "	20c.
" " " 3 "	25c.	Mogul ..... "	15c.
" " " 3, Cork Tip"	25c.	" Cork Tip ..... "	15c.
Mah Mal No. 5	15c.	Mah Mal No. 1	30c.
Mah Mal No. 3	25c.	Mah Mal Gold Tip	25c.

PATRONS WILL PLEASE PAY WAITERS.

To secure satisfactory service, patrons are URGED by the Management to report PROMPTLY any inattention. Complaints made so late that patrons cannot recall either the number of the table or the waiter are obviously useless.

LIST OF DRINKS

SCHLITZ BREWING CO., Milwaukee Beer on draught 10
BERGNER & ENGEL Philadelphia Ale on draught 10

Claret	15	Lemonade with Wine	15
Rhine Wine	15	Soda Lemonade	15
Claret Punch	20	Soda Lemonade with Wine	20
Claret Cobbler	20	Egg Lemonade	20
Rhine Wine Cobbler	20	White Rock Lemonade	15
Plain Soda	10	Apollinaris Lemonade	20
Plain Lemonade	10	Pureoxia Soda Lemonade	15

FOREIGN AND DOMESTIC ALES AND LAGER BEER.

	PT.		PT.
Bass & Co.'s Pale Ale (Foster's Bottling)	25	Original Budweiser Beer (Anheuser-Busch Brew. Ass'n)	25
Bass & Co.'s Pale Ale, White Label	25	Tannhaeuser Export Beer (Brewery Bottling)	20
" " " Dog's Head	25	St. Louis A. B. C. Bohemian Beer	20
Van Nostrand's P. B. Ale	20	King's Bohemian Beer	20
Guinness' Stout	25	Red Fox Ale	20
Muir's Scotch Ale	25	Frank Jones India Pale Ale	20
Pilsener Beer	25	Frank Jones Homestead Ale	20
Culmbacher Beer	25	Ginger Ale (C. & C.)	25
Schlitz Milwaukee Beer	20	Schweppe's Ginger Ale	25
Schlitz Milwaukee Export Beer	25	S. S. Pierce's Cider ... Half Pints	15
Schlitz Milwaukee Pale Beer	25	Tally Ho Ginger Ale	15
Schlitz Milwaukee Dark Beer	25	Gosman's Sarsaparilla	15
Boston Club Lager (Van Nostrand)	20	Gosman's Ginger Ale	15
Anheuser Beer (Anheuser-Busch Brew. Ass'n)	20	Pureoxia Dry Ginger Ale ... Pints	15
Norfolk Cabinet Beer	20	Pureoxia Dry Ginger Ale, Half Pints	10

RHINE WINES.

		QT.	PT.
Table Wine		1.00	
Zeltinger (Moselle), 1895	D. Lieden & Co.	1.50	.75
Niersteiner, 1893		1.50	.75
Liebfraumilch, 1893		2.00	
Johannisberger Cabinet, Yellow Seal, 1886		2.50	
Sparkling Hock		2.50	1.25
Sparkling Moselle		2.50	1.25
Baron R. de Luze Sparkling Dry Comet		3.00	1.50
Inglenook Hock (Codman & Hall Co.)		1.00	.60
Zeltinger (Moselle), Saarbachs		1.50	.75
Liebfraumilch		2.00	1.00
Asmannhauser Red Sparkling		2.50	1.25
Rudesheim (Deinhard & Co)		1.50	.75
Niersteiner Riesling (Deinhard & Co.)		1.50	.75

CLARETS.

	QT.	PT.
Ordinaire	.80	.40
Inglenook Claret, Black Letter Label (Codman & Hall Co.)	.75	.40
Inglenook Extra Table Claret, Red Letter Label (Codman & Hall Co.)	1.00	.60
Medoc (N. Johnston & Sons) ... (Codman & Hall Co.)	1.00	.60
Chateau d'Arsac (Codman & Hall Co.), 1893	1.50	.75
St. Julien, Barton et Guestier (Codman & Hall Co.)	1.50	.75
Pontet Canet (Genoud, Pere et Fils, Bordeaux)	1.25	.75
Medoc Magnums (A. de Luze & Fils), 1893	1.00	.50
Pontet Canet (A. de Luze & Fils), 1895	1.50	.75
Chateau La Rose (A. de Luze & Fils), 1895	2.00	1.00
Chateau Lafite (A. de Luze & Fils), 1895	2.50	

SAUTERNES.

	QT.	PT.
Inglenook Sauterne (Codman & Hall Co.)	.75	.40
Haut Sauterne, Barton et Guestier (Codman & Hall Co.)	2.00	1.00
Sauterne, Barton et Guestier (Codman & Hall Co.)	1.25	.65
Haut Sauterne (Genoud, Pere et Fils, Bordeaux)	1.25	.75
Barsac (A. de Luze & Fils), 1881	1.00	.50
Sauterne (A. de Luze & Fils), 1893	1.50	.75
Haut Sauterne (A. de Luze & Fils), 1878	2.00	1.00

MINERAL WATERS.

	QT.	PT.		PT.
White Rock Water ... Splits		10	Pureoxia Siphons of Seltzer	20
White Rock Water	35	20	Pureoxia Siphons, Carbonic	20
Apollinaris	35	20	Pureoxia Club Soda	20
Apollinaris ... Splits		10		

A Pops menu from 1901, the first Symphony Hall season

by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,200 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his sixteenth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 67 television shows, led 33 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings, now numbering four: *Sleigh Ride*, *America*, *Oscar & Tony*, and *The Red Sox Album*. He led the Pops for Chris Botti's *In Boston* CD and DVD, featuring special guests Sting, John Mayer, Josh Groban, Yo-Yo Ma, and Steven Tyler. The recording received multiple Grammy nominations and the television special aired on PBS stations nationally. Mr. Lockhart has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

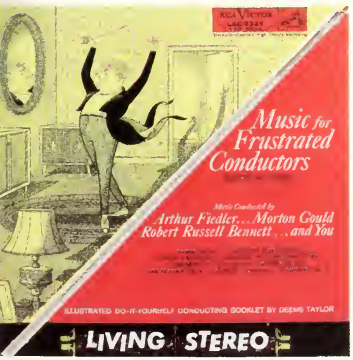
The 125th anniversary season of the Boston Pops opens with a gala concert featuring multiple Tony Award-winner Idina Menzel, the inimitable Doc Severinsen, who holds the distinction of having performed under the batons of Arthur Fiedler, John Williams, and Keith Lockhart, and the world premiere of "The Beatles Rock Band Sing Along," a collabo-

John Williams with director Steven Spielberg and violinist Itzhak Perlman during recording sessions for the soundtrack of Schindler's List (left)

Keith Lockhart, the twentieth Boston Pops conductor (right)

ration with Harmonix, MTV, and Apple Records. In addition to the world premiere of "The Dream Lives On," the new work in honor of the Kennedy brothers, the season will mark the 10th anniversary of the popular radio and TV show *From the Top*; focus on esteemed artists Dave Brubeck, Kelli O'Hara, Brian D'Arcy James, and Maureen McGovern; and honor the legacies of musical titans Ray Charles, Duke Ellington, Cole Porter, and Rodgers and Hammerstein. Daniel Bernard Roumain, who in concert melds his classical music roots with his own Haitian-American cultural references and vibrant musical imagination, and Ozomatli, the Grammy-winning, genre-defying sensation, join the orchestra for programs that continue the Pops tradition of showcasing the best and brightest new talent on the musical scene today. Returning to the Pops schedule are the legendary "Hooray for Hollywood" series with John Williams, and Gospel Night with Charles Floyd. To bring the 125th season to a close, the Boston Pops presents one of this country's greatest living legends—the incomparable Arlo Guthrie. Other highlights include a documentary, entitled *America's Orchestra: Celebrating 125 Years of the Boston Pops*, to air on PBS this spring, a national contest to win a trip to Boston's famous Fourth-of-July celebration, and several free outdoor concerts, details of which are available at bostonpops.org/125.

As Keith Lockhart sums up, "We hope that the upcoming Boston Pops season reflects the Pops' diversity of repertoire and gives the audience a glimpse into the storied history of this distinctively Boston creation—one of our country's greatest cultural treasures, as vibrant today as it was when it was founded in 1885."



Natalie Cole joined Keith Lockhart and the Boston Pops Orchestra for Opening Night at Pops 2008 (top)
Covers from albums made by the Boston Pops, the most-recorded orchestra in history: 1959 (left), 1980 (center), and 2009 (right)

Tuesday evening, May 4, 2010, at 8

KEITH LOCKHART conducting

OPENING NIGHT AT POPS
125TH ANNIVERSARY CELEBRATION

OPENING NIGHT AND SEASON SPONSORED BY FIDELITY INVESTMENTS

Arthur Fiedler
Conductor 1930-1979

National Emblem March — Bagley

Light Cavalry Overture — von Suppé

Jalousie — Gade
TAMARA SMIRNOVA, SOLO VIOLIN

The Typewriter — Anderson
Film by Dick Bartlett and Susan Dangel

Rhapsody in Blue — Gershwin
MICHAEL CHERTOCK, PIANO

INTERMISSION

John Williams
Conductor 1980-1993
Conductor Laureate 1993-present

Olympic Fanfare and Theme — Williams

Presenting
DOC SEVERINSEN

Caruso — Dalla-Newsom

Ode to Doc — Bach-Reineke

Flying Theme from *E.T.* — Williams

Main Title from *Star Wars* — Williams

INTERMISSION

Keith Lockhart
Conductor 1995-present

Overture to *Candide* — Bernstein

Presenting
IDINA MENZEL
Rob Mounsey, music director

Selections to be announced from the stage

42nd Street — arr. Sebesky

The Beatles Rock Band Sing-Along (world premiere) — arr. Hollenbeck
Animation by Harmonix Music Systems, Inc.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Brooksby Village; HOPE Club of Providence; M.I.T. Activities Committee; Sally O'Connor and Associates

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

THE BOSTON POPS ORCHESTRA

Wednesday evening, May 5, 2010, at 8

KEITH LOCKHART conducting

125TH ANNIVERSARY CELEBRATION

SEASON SPONSORED BY FIDELITY INVESTMENTS

Boston Properties is proud to support the Boston Pops as a BSO Business Partner.

Arthur Fiedler
Conductor 1930-1979

Light Cavalry Overture — von Suppé

The Typewriter — Anderson
Film by Dick Bartlett and Susan Dangel

Rhapsody in Blue — Gershwin
MICHAEL CHERTOCK, PIANO

John Williams
Conductor 1980-1993
Conductor Laureate 1993-present

Flying Theme from *E.T.* — Williams

Hedwig's Theme, from *Harry Potter* — Williams

Main Title from *Star Wars* — Williams

INTERMISSION

Keith Lockhart
Conductor 1995-present

Presenting
IDINA MENZEL
Rob Mounsey, music director

Selections to be announced from the stage

The Beatles Rock Band Sing-Along — arr. Hollenbeck
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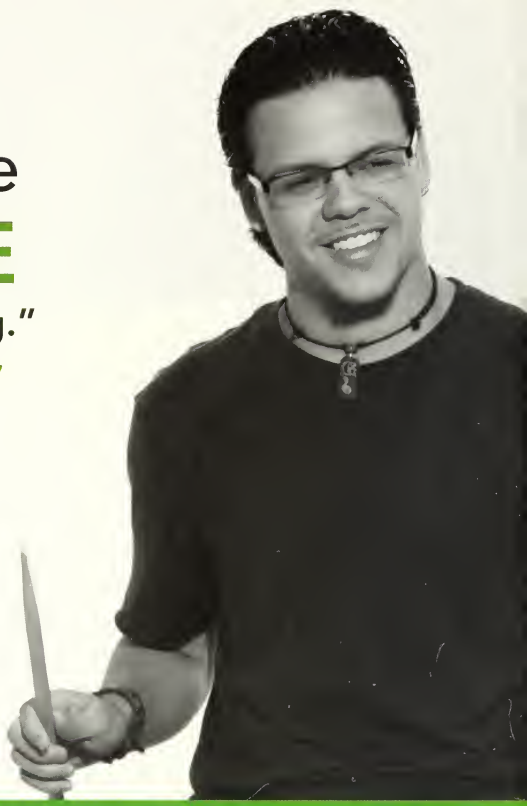
Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Brandeis University-Boston Cultural Arts Club

"This experience
TAUGHT ME
that I can achieve anything."
— Gustavo Hernandez, age 17



DEFINING MOMENTS

Music has the power to transform young lives. The Fidelity FutureStage® arts education program helps public school students achieve their potential on stage—and in life.

We congratulate the 2009 Music Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

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536923

Gustavo performing with the Boston Pops, May 20, 2009

2009 FIDELITY FUTURESTAGE MUSIC COMPETITION WINNERS

AnJalique Perry
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Max Ridley, Chris Juris
Boston Arts Academy

Chris Middleton
Boston Latin School

B. Kim, Tadesh Inagaki,
Christopher Nguyen,
Allyn Hayes McCourt
Boston Latin School

The 2010 Music Competition winners will perform with the Boston Pops on May 26, 2010.

For more information on FutureStage, visit www.futurestage.com

Turn here℠
Fidelity INVESTMENTS

BOSTON POPS

Thursday evening, May 6, 2010, at 8

KEITH LOCKHART conducting

125TH ANNIVERSARY CELEBRATION

SEASON SPONSORED BY FIDELITY INVESTMENTS

Silver Bridge Advisor, LLC, and Wilmer Cutler Pickering Hale and Dorr LLP are proud to support the Boston Pops as BSO Business Partners.

Arthur Fiedler
Conductor 1930-1979

Light Cavalry Overture — von Suppé

The Typewriter — Anderson
Film by Dick Bartlett and Susan Dangel

Rhapsody in Blue — Gershwin
MICHAEL CHERTOCK, PIANO

John Williams
Conductor 1980-1993
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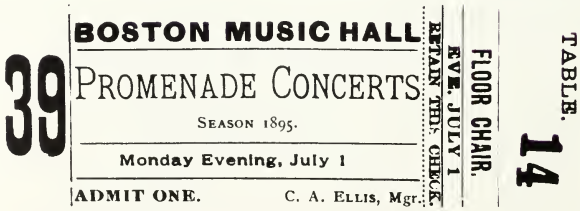
Flying Theme from *E.T.* — Williams

Hedwig's Theme, from *Harry Potter* — Williams

Main Title from *Star Wars* — Williams

INTERMISSION



Keith Lockhart
Conductor 1995-present

Presenting
IDINA MENZEL
Rob Mounsey, music director

Selections to be announced from the stage

The Beatles Rock Band Sing-Along — arr. Hollenbeck
Animation by Harmonix Music Systems, Inc.

Michael Chertock's appearances with the Boston Pops this week are made possible by a gift from the Estate of Charlotte Spohrer McKenzie

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Among Those Present: National Multiple Sclerosis Society

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Friday evening, May 7, 2010, at 8

KEITH LOCKHART conducting

125TH ANNIVERSARY CELEBRATION

SEASON SPONSORED BY FIDELITY INVESTMENTS

Arthur Fiedler
Conductor 1930-1979

National Emblem March	Bagley
Light Cavalry Overture	von Suppé
The Typewriter Film by Dick Bartlett and Susan Dangel	Anderson
Hoe Down from *Rodeo*	Copland

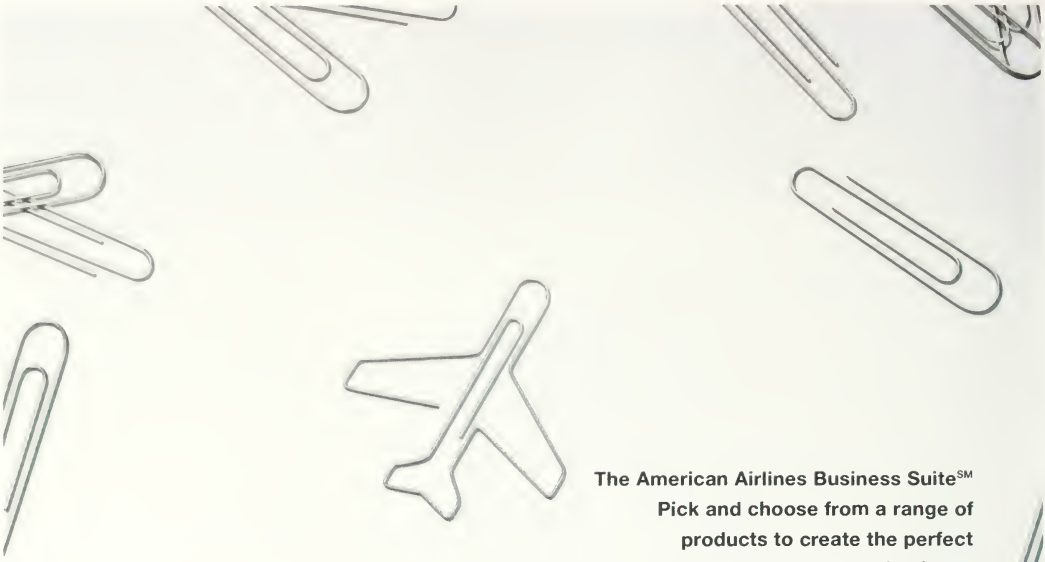
INTERMISSION

At Last SHANNON ALLEN, VOCALIST	Gordon/Warren-Hatfield

John Williams
Conductor 1980-1993
Conductor Laureate 1993-present

Olympic Fanfare and Theme	Williams
Flying Theme from *E.T.*	Williams
Hedwig's Theme, from *Harry Potter*	Williams
Main Title from *Star Wars*	Williams

Program continues...



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Keith Lockhart
Conductor 1995-present

The Beatles Rock Band Sing-Along — arr. Hollenbeck
Animation by Harmonix Music Systems, Inc.

Presenting
OZOMATLI

Wil-Dog Abers, bass • Ulises Bella, saxophone • Mario Calire, drums • Justin "El Niño" Porée, percussion, rap vocals • Raúl Pacheco, guitar, vocals • Asdrubal Sierra, trumpet, lead vocals • Jiro Yamaguchi, tabla, percussion

Selections to be announced from the stage

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Among Those Present: Adult Learners of the Fitchburg Area; Bishop Fenwick High School; Boston Latin School Association; Ellison Tours; Institute of Electrical Engineers, Inc.; Joslin Diabetes Center; North Quincy Knights of Columbus; St. Mary's Women's Club; Stonehill College Alumni Association; Wacky Women Wanderers

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Saturday evening, May 8, 2010, at 8

KEITH LOCKHART conducting

125TH ANNIVERSARY CELEBRATION

NORTHEASTERN UNIVERSITY NIGHT

SEASON SPONSORED BY FIDELITY INVESTMENTS

Arthur Fiedler
Conductor 1930-1979

National Emblem March	Bagley
Light Cavalry Overture	von Suppé
The Typewriter Film by Dick Bartlett and Susan Dangel	Anderson
Buckaroo Holiday from *Rodeo*	Copland

INTERMISSION

Presenting
NORTHEASTERN UNIVERSITY
JDOAAI UNITY GOSPEL ENSEMBLE
Jonathan Singleton, director

The Presence of the Lord Is Here KHADIJAH BALFOUR-JEFFREY, SOLO	Carr
Joyful, Joyful RACHEL MAYO, KHADIJAH BALFOUR-JEFFREY, COURTNIE BENNETT, SOLOISTS COREY TOLBERT, ELIZABETH AJAYI, RAPPERS	Warren-Hollenbeck
Northeastern University Alma Mater Music by Louis J. Bertolami, E'60, MBA'67	Bertolami/Spear

Program continues...

EILEEN
FISHER
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WELLESLEY
COPLEY PLACE
THE MALL AT CHESTNUT HILL

John Williams
Conductor 1980-1993
Conductor Laureate 1993-present

Olympic Fanfare and Theme	Williams
Flying Theme from *E.T.*	Williams
Main Title from *Star Wars*	Williams

Keith Lockhart
Conductor 1995-present

The Beatles Rock Band Sing-Along Animation by Harmonix Music Systems, Inc.	arr. Hollenbeck

Presenting
OZOMATLI

Wil-Dog Abers, bass • Ulises Bella, saxophone • Mario Calire, drums • Justin "El Niño" Porée, percussion, rap vocals • Raúl Pacheco, guitar, vocals • Asdrubal Sierra, trumpet, lead vocals • Jiro Yamaguchi, tabla, percussion

Selections to be announced from the stage

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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BOSTON

POPS 125

ANNIVERSARY

KEITH LOCKHART CONDUCTOR • **JOHN WILLIAMS** LAUREATE CONDUCTOR

Program Book Re-Use Initiative

The Boston Pops are pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the Boston Pops greener!

MICHAEL CHERTOCK

Pianist Michael Chertock's unique approach to programming and his sensitive performance style make him a favorite soloist among conductors around the world. He made his debut with the Philadelphia Orchestra in August 2001 and performed Tchaikovsky's Piano Concerto No. 1 at the Ravinia Festival the following September. His numerous orchestral appearances have included concerto performances with the Montreal Symphony, the Boston Pops, the Toronto Symphony, the Detroit Symphony, the Baltimore Symphony, the Utah Symphony, the Indianapolis Symphony, the Oregon Symphony, the National Youth Orchestra of Great Britain, the Sofia Philharmonic, the San Diego Symphony, the Columbus Symphony, and the Naples Philharmonic. Mr. Chertock has performed Olivier Messiaen's *Turangalîla-symphonie* with the Aspen Festival Orchestra under the direction of James Conlon and with the Cincinnati Symphony to rave reviews. He has toured Asia and Florida as soloist with Keith Lockhart and the Boston Pops. In 2005 he performed the world premiere of Tod Machover's concerto for hyperpiano and orchestra, *Jeux Deux*, in Boston's Symphony Hall. His most recent Boston Pops appearances were in June 2008. He made the debut recording and performed the world premiere of Roger Davis's Piano Concerto in F with the Sofia Philharmonic in 2006 and 2007, respectively; the recording received glowing reviews from *Fanfare* and *American Record Guide*. He and Frank Weinstock gave the acclaimed world premiere performance of Jonathan Kramer's piece for two pianos and percussion, *Notta Sonata*. In 1994 he released *Cinematic Piano*, his first Telarc CD, a collection of piano music from movies, which has sold more than 30,000 units worldwide. He has since released three additional Telarc recordings. Michael Chertock joined the piano faculty of the Cincinnati College-Conservatory of Music in 1998 after teaching two years at Ohio's prestigious Miami University where he worked in the piano department with Dr. Robert Thomas. Mr. Chertock was appointed assistant professor at CCM in 2004, and chair of the piano department in 2008. He has an award-winning studio of international undergraduate and graduate pianists. In 2009 the CCM piano department was presented in

a special segment on *CBS Sunday Morning* after becoming an all-Steinway institution. In 2002 Michael Chertock was appointed conductor of the Blue Ash/Montgomery Symphony, a professional orchestra in suburban Cincinnati. Together, Chertock and BAMSO have presented over fifty diverse concerts featuring numerous world premieres. He has also conducted the Columbus Symphony and the Cincinnati Ballet Orchestra. He lives in Cincinnati with his wife Maaike, three children, and four cats.

IDINA MENZEL

Tony Award-winner Idina Menzel has a diverse career on the stage, in films, and in music. She recently joined the cast of *Glee*, the hit Fox television series about the underdog of high school glee clubs, playing the coach of Vocal Adrenaline, McKinley High Glee Club's main competition. Last year she concluded a national tour promoting her album *I Stand*. A skillful songwriter, Idina writes and performs her own music. She released the Glen Ballard-produced album for her record label, Warner Bros. Records, and played to sold-out audiences around the United States. The New York performance was part of the "Mastercard Soundstage" series, which aired on PBS. PBS also aired the concert version of *Chess: The Musical*, recorded at London's Royal Albert Hall, where Idina shared the stage with Josh Groban. Idina Menzel's film credits include the Disney hit *Enchanted*, the film version of the Pulitzer- and Tony Award-winning musical *Rent*, in which she reprised her role as Maureen, and *Ask the Dust*. On television she recently completed an arc on ABC's *Private Practice*. In September 2006 Idina premiered the Broadway hit *Wicked* in London's West End to rave reviews and received the Theatregoers Choice Award for Best Actress in a Musical. She starred in Michael John LaChiusa's musical *See What I Wanna See*, directed by Ted Sperling, at The Public Theater, earning a Drama Desk Award nomination as well as a Drama League Award nomination. In December 2005 Menzel completed her Tony Award-winning performance, for Lead Actress in a Musical, in *Wicked*. Helmed by Tony Award-winning director Joe Mantello, *Wicked* played to packed audiences at the Gershwin Theatre from its opening in October 2003. Menzel was also nominated for a Drama Desk Award for her role as Elphaba ("the green girl"), the misunderstood witch. She

received a Tony nomination for her Broadway debut performance as Maureen in the original production of *Rent*. She also earned a Drama Desk nomination for her performance as Kate in Manhattan Theater Club's Off-Broadway original musical *The Wild Party*, appeared as Sheila in the Encores! production of *Hair*, and starred as Amneris in Broadway's *Aida*. Her other Off-Broadway credits include the pre-Broadway, original, buzz-creating production of *Rent* and *The Vagina Monologues*. She is making her Boston Pops debut this week.

OZOMATLI

In their fourteen years together as a band, celebrated Los Angeles culture-mashers Ozomatli have gone from being hometown heroes to being named U.S. State Department Cultural Ambassadors, serving as both the voice of their city and citizens of the world. Their music—a collision of hip hop and salsa, dancehall and cumbia, samba and funk, merengue and comparsa, East L.A. R&B and New Orleans second line, Jamaican ragga and Indian raga—has long followed a key mantra: it will take you around the world by taking you around L.A. The group was originally formed to play at an area labor protest over a decade ago. Since then the members of Ozomatli have seen their music taken up by the Los Angeles Dodgers and the Los Angeles Clippers, recorded the street-view travelogue "City of Angels" in 2007 as a new urban anthem, and were featured as part of the prominent L.A. figures in NBC's "We Are 4 L.A." Proudly born as a multi-racial crew in post-uprising 1990s Los Angeles, the band has built a formidable reputation over four full-length studio albums and a relentless touring schedule, playing everywhere from Japan to North Africa and Australia. In 2007 they were invited by the U.S. State Department to serve as official Cultural Ambassadors on a series of government-sponsored international tours to Asia, Africa, South America, and the Middle East, tours that linked Ozomatli to a tradition of cultural diplomacy that also includes the likes of Duke Ellington, Benny Goodman, and Louis Armstrong. In places like Tunisia, India, Jordan, and Nepal, Ozo not only played rousing free public concerts, but also offered musical workshops and master classes and visited arts centers, summer camps, youth rehabilitation centers, and even a Palestinian refugee camp. They listened to performances by local musicians and often

joined in for impromptu jam sessions with student bands and community musicians. In the case of Nepal, the band's trip was part of a celebration of the country's newly ratified peace accord and they arrived with a direct message: "different instruments but one rhythm, together we can make a prosperous Nepal." Their concert, which drew over 14,000 people, was a historic one—Ozo was the first Western band to present a concert in Nepal and the event was the country's first peaceful mass gathering that was not a protest or religious ceremony. For the U.S Embassy in Nepal, the members of Ozomatli served as a model of how diversity promotes change. According to an official embassy release, "Ozomatli is living proof that diverse backgrounds make a stronger and more prosperous whole. Ozomatli's nine members are committed to addressing social issues of local, national, and international importance and they use the power of their own diversity to achieve this."

DOC SEVERINSEN

Doc Severinsen's accomplishments began in his hometown of Arlington, Oregon, population 600. Carl H. Severinsen was born on July 7, 1927, and was nicknamed "Little Doc" after his father, Dr. Carl Severinsen, a dentist. Little Doc has originally wanted to play the trombone, but had to settle for the only horn available in Arlington's small music store, a trumpet. A week later, with the help of his father and a manual of instructions, the seven-year-old was so good that he was invited to join the high school band. At age twelve, Little Doc won the Music Educators National Contest and, while still in high school, went on the road with the Ted Fio Rito Orchestra. He served in the Army during World War II and, following his discharge, landed a spot with the Charlie Barnett Band. When this band broke up, Severinsen toured with the Tommy Dorsey and Benny Goodman bands in the late 1940s. In 1949 Doc arrived in New York City to become a staff musician for NBC. After years of playing with the peacock network's studio bands, he was invited to do a gig with the highly respected "Tonight Show" Band. The impressed conductor, Skitch Henderson, asked him to join the band in 1962 as first trumpet. Five years later, Doc took over as music director, where he stayed until 1992. After the "Tonight Show," Doc continued to perform with and conduct major orchestras throughout the United

States and Canada. He held simultaneous titles as pops director for the Milwaukee Symphony, Minnesota Orchestra, and Phoenix Symphony. Doc Severinsen's more than 30 albums include two critically acclaimed Telarc CDs with the Cincinnati Pops Orchestra, which showcase his multifaceted talents from Bach to ballads. *The Very Best of Doc Severinsen* reprises fifteen of Doc's signature pieces. His other recordings include *Unforgettably Doc* with the Cincinnati Pops (Telarc), and the Grammy-nominated *Once More With Feeling* (Amherst). He received a Grammy Award for Best Jazz Instrumental Performance—Big Band for his recording of *Doc Severinsen and The Tonight Show Band-Volume I. Doc Severinsen and His Big Band/Swingin' the Blues* was released with Ed Shaughnessy and Ernie Watts. Since moving to Mexico at the end of 2006, Doc has maintained a busy performance schedule and made new discoveries in two very talented musicians from Mexico. Together with these gentlemen, Doc has crafted an innovative and exciting program. "El Ritmo de la Vida" ("The Rhythm of Life") is a very apt description of Gil Gutierrez and Pedro Cartas and their music. Doc and "El Ritmo" are touring throughout 2009-10 with stops in the midwest and northeast United States. Doc Severinsen is one of the few artists to have appeared with the Boston Pops under Arthur Fiedler (in 1970 and 1972), John Williams (including a 1981 *Evening at Pops* telecast), and Keith Lockhart (including his first Opening Night as Pops Conductor in 1995). Doc's most recent Boston Pops appearances were in June 2000, as conductor and soloist.

JDOAAI UNITY GOSPEL ENSEMBLE

The John D. O'Bryant African-American Institute Unity Gospel Ensemble is an eclectic group of college students who use their voices and talent to spread the Gospel to others. Led by their talented director, Jonathan Singleton, the ensemble has a diverse repertoire of music rooted in the African Diaspora ranging from spirituals to contemporary Gospel. The members of the choir come from all over the country and the world and represent many backgrounds and denominations. The ensemble gives concerts twice a year and makes numerous appearances at events both on and off campus. Current members include Elizabeth Ajayi, AS '12 • Khadijah Balfour-Jeffrey, AS '11 • Courtnie Bennett, AS '12 • Michael Carter, AS '12 • Rachel Cassata, AS '11 • Tony Durant, AS '12 • Terrell Hunt, BA '11 • Rachel Mayo, AS '10 • Victoria Okusanya, AS '11 • Jose Suazo • Corey Tolbert • Malaika Turner, BHS '11 • Brittany Wells, AS '10 • Yan Zheng, AS '13.

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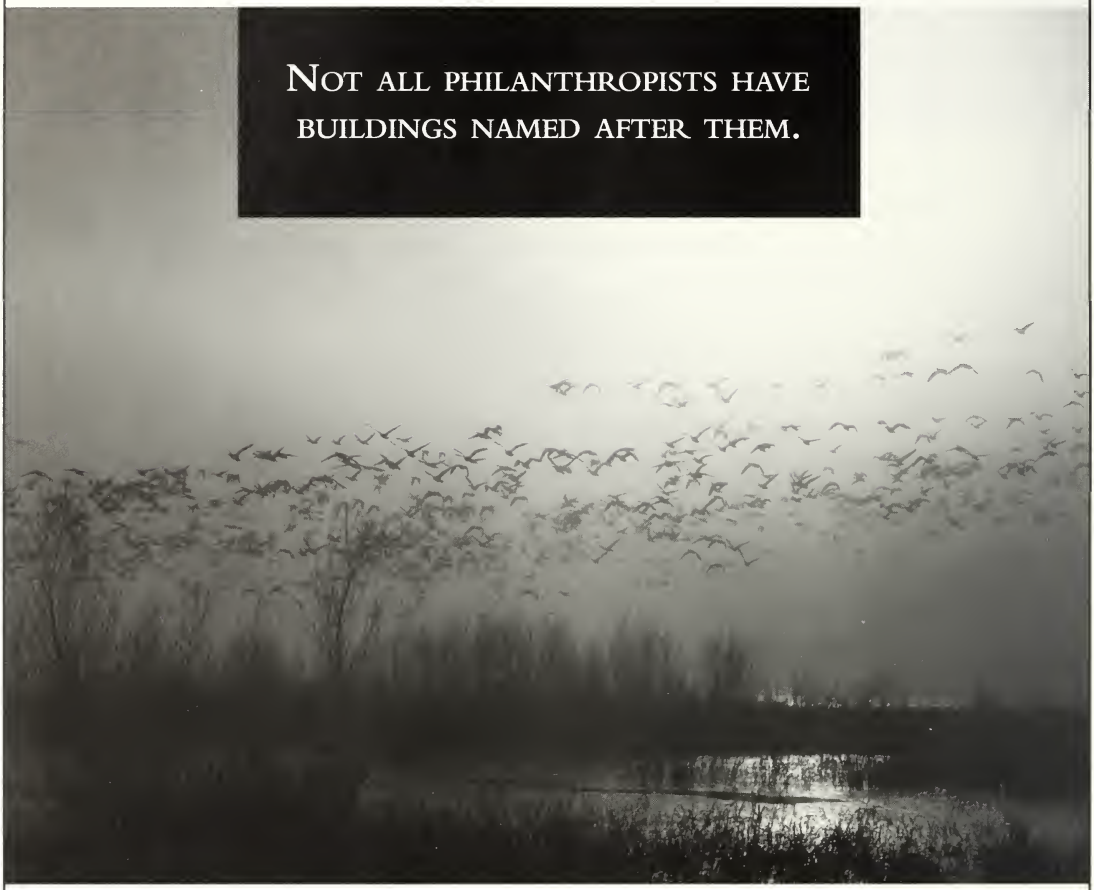

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BOSTON SYMPHONY ORCHESTRA
BRAHMS Piano Concerto No. 2
DVOŘÁK Symphony No. 9, *From the New World*
David Zinman, conductor
Emanuel Ax, piano

EVENT SCHEDULE *for* AUGUST 28, 2010
■ *LECTURES TAKE PLACE IN OZAWA HALL* ■

1:30-2:30 pm	*Check in*
2:30-3:40 pm	SOL GITTLEMAN, University Professor, Tufts
3:40-4:00 pm	*Break*
4:00-5:10 pm	CATHERINE SANDERSON, Professor of Psychology, Amherst
5:10-5:30 pm	*Break*
5:30-6:40 pm	CRAIG WRIGHT, Professor of Music, Yale
6:40-8:00 pm	*Boxed Dinner*, Hawthorne Tent
8:30-10:30 pm	BOSTON SYMPHONY ORCHESTRA Koussevitzky Music Shed

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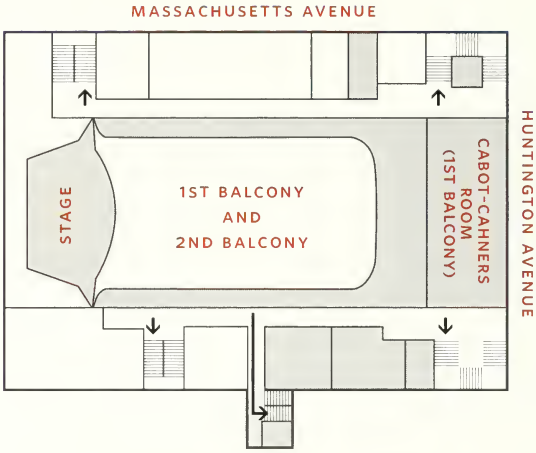

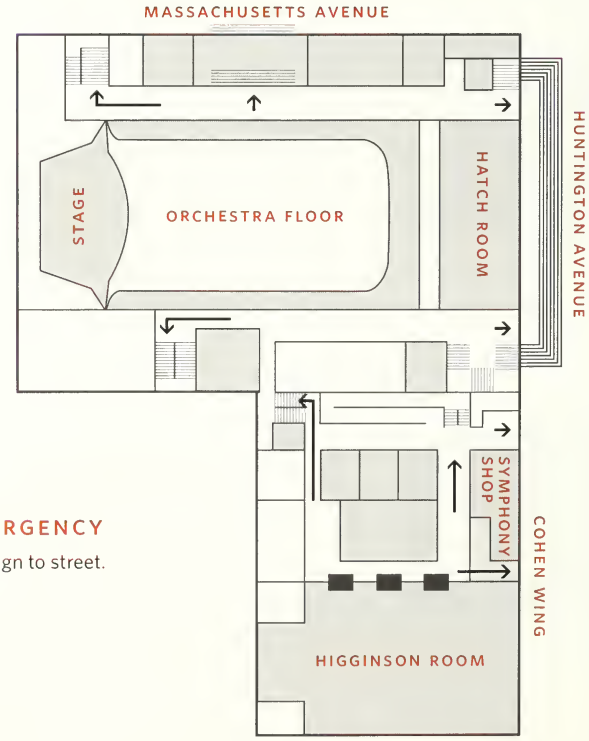

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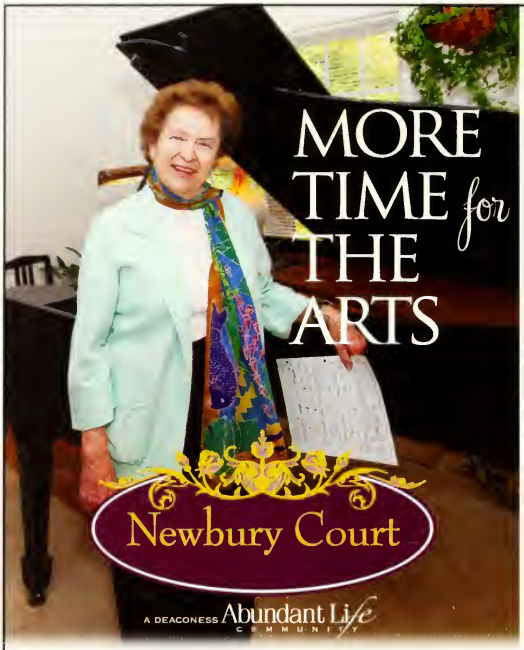

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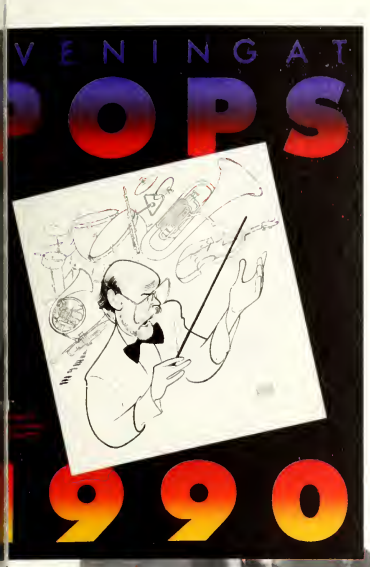

ON DISPLAY IN SYMPHONY HALL

125 YEARS OF THE BOSTON POPS

An exhibit celebrating the rich and colorful history of the Boston Pops is on display throughout the orchestra and first-balcony levels of Symphony Hall. Drawing on the extensive holdings in the BSO Archives, the exhibit chronicles the history of the Pops from its founding in 1885; the move from the Boston Music Hall to Symphony Hall in 1901; the legacy not only of the "modern" conductors—Arthur Fiedler, John Williams, and Keith Lockhart—but also the 17 conductors who preceded them; the establishment of such singular traditions as college nights and the "secret recipe" for Pops punch; and the development of the unique sound of the Boston Pops.

SPECIAL EXHIBIT IN CABOT-CAHNERS ROOM: ARTHUR FIEDLER'S LEGACY

The Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the Boston Symphony Orchestra as a violinist in 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts drawn from this collection and documenting his early life and remarkable career can be viewed throughout the Pops 125th season. The nine new historical exhibit panels celebrating the 125th anniversary of the Boston Pops on display throughout Symphony Hall were made possible, in part, by a generous gift from Joan P. and Ronald C. Curhan.

KEITH LOCKHART

Christian Steiner

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his 15-year tenure, he has conducted the Boston Pops in more than 1,200 concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with some of today's most prominent jazz and indie artists. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall in Boston and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off vocal competitions open to the general public. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers to be premiered during the 125th anniversary season—and dozens of new arrangements.

Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. He is loved by audiences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed.

Keith Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and, most recently, *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops' first Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Keith Lockhart has made 67 television shows with the Boston Pops, including a recent concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS in March 2009 and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as PBS's *Evening at Pops* (1970-2004), for which Mr. Lockhart taped 38 new programs. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," feature performance footage culled from more than 35 years of *Evening at Pops* programming. The *Evening at Pops* program "Fiddlers Three," under Mr. Lockhart's direction, won the 2002 ASCAP Deems Taylor Award.

Keith Lockhart has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA playoffs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart also holds the titles of artistic advisor and principal conductor of the Brevard Music Center in North Carolina and Music Director Emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, Mr. Lockhart led a performance at the 2002 Olympic Games. Visit keithlockhart.com for further information.

JOHN WILLIAMS

In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His 35-year artistic partnership with director Steven Spielberg has resulted in numerous acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich, Catch Me If You Can,* and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Sabrina, The Cowboys, The Reivers,* and *Goodbye, Mr. Chips,* among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof,* for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News*, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Catherine French*
Jason Horowitz*
Julianne Lee*
Yuncong Zhang*

second violins

Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley°
Ronan Lefkowitz
Jennie Shames*
Valeria Vilker Kuchment°
Tatiana Dimitriades*
Si-Jing Huang*
Nicole Monahan*
Wendy Putnam*
Xin Ding*
Glen Cherry*

violas

Cathy Basrak
Edward Gazouleas
Robert Barnes°
Michael Zaretsky
Marc Jeanneret
Mark Ludwig*
Rachel Fagerburg*
Kazuko Matsusaka*
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cellos

Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Jonathan Miller*
Owen Young*
Andrew Pearce*
Mickey Katz*
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Adam Esbensen*
Blaise Dejardin*

basses

Lawrence Wolfe
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Dennis Roy
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flutes

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HAPPY 125TH, BOSTON POPS!

"Celebrating its 125th anniversary this spring, the Boston Pops Orchestra performs the best music of the past and present, appealing to the widest possible audience with a broad spectrum of styles, from jazz to pop, indie rock to big band, film music to the great American songbook, and Broadway to classical, making it the perfect orchestra for people who don't know they like orchestras!"

—Keith Lockhart

Affectionately known as "America's Orchestra," the Boston Pops is the most-recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. With the 125th anniversary season, the Boston Pops reaches a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its

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Keith Lockhart conducting the Pops' Fourth of July concert on the Esplanade (left)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (center)
John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class (right)
The header of a program from the first season of "Promenade Concerts" (bottom)

establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians.

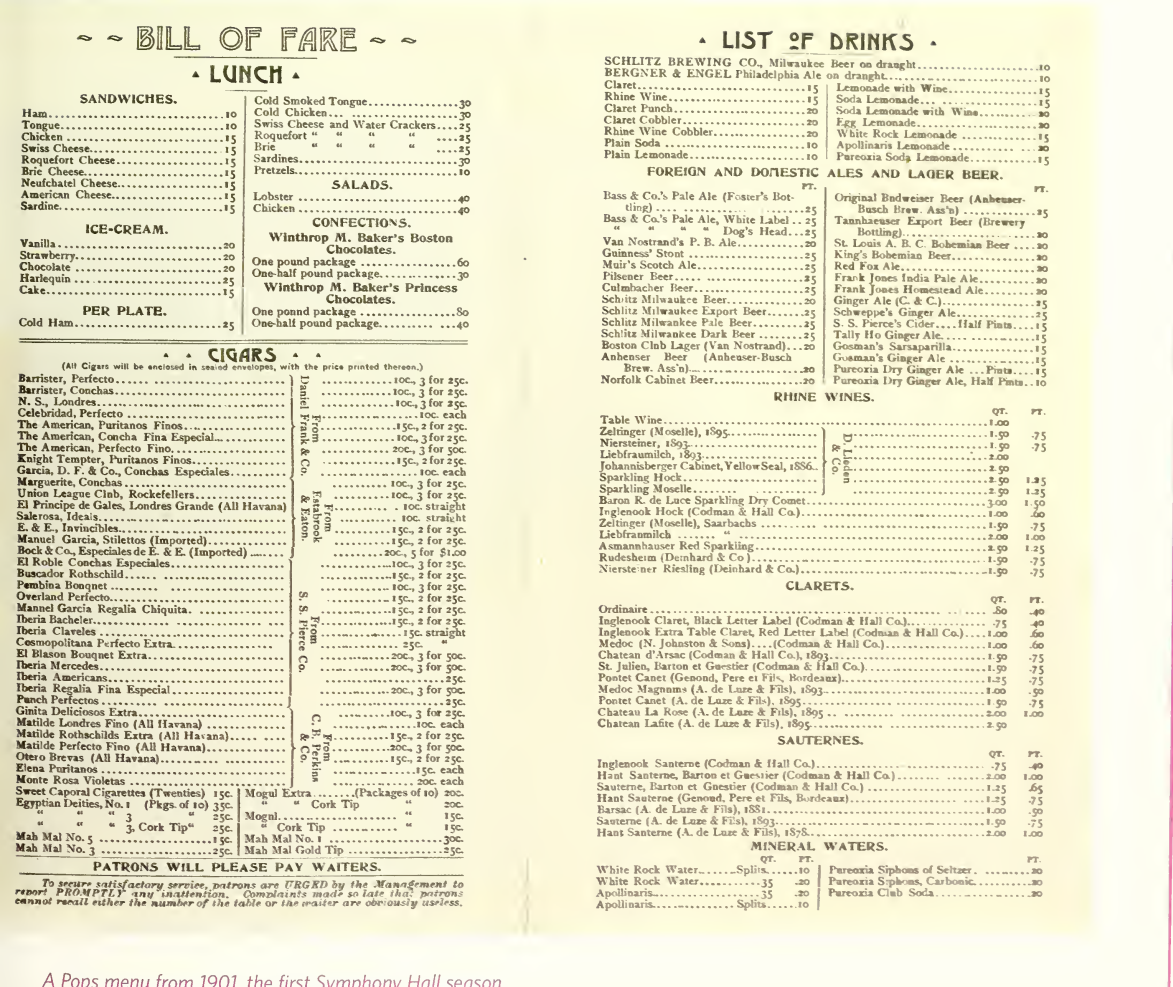
The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most-recorded orchestra in history—including the first orchestral recording to sell

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top)
Arthur Fiedler and the Boston Pops Orchestra at Symphony Hall in the 1970s (bottom)

more than a million copies—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When John Williams (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 45 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams, this year marking his 30th anniversary with the Pops, also brought a bit of Hollywood to the Pops stage, with special appearances



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SANDWICHES.

Ham....10
Tongue....10
Chicken....15
Swiss Cheese....15
Roquefort Cheese....15
Brie Cheese....15
Neufchatel Cheese....15
American Cheese....15
Sardine....15

ICE-CREAM.

Vanilla....20
Strawberry....20
Chocolate....20
Harlequin....25
Cake....15

PER PLATE.

Cold Ham....25

Cold Smoked Tongue....30
Cold Chicken....30
Swiss Cheese and Water Crackers....25
Roquefort " " " " 25
Brie " " " " 25
Sardines....30
Pretzels....10

SALADS.

Lobster....40
Chicken....40

CONFECTIONS.

Winthrop M. Baker's Boston Chocolates.

One pound package....60
One-half pound package....30

Winthrop M. Baker's Princess Chocolates.

One pound package....80
One-half pound package....40

CIGARS

(All Cigars will be enclosed in sealed envelopes, with the price printed thereon.)

Barrister, Perfecto	From Daniel Frank & Co.	10c., 3 for 25c.
Barrister, Conchas		10c., 3 for 25c.
N. S., Londres		10c., 3 for 25c.
Celebridad, Perfecto		10c. each
The American, Puritanos Finos		15c., 2 for 25c.
The American, Concha Fina Especial		10c., 3 for 25c.
The American, Perfecto Fino		20c., 3 for 50c.
Knight Templer, Puritanos Finos		15c., 2 for 25c.
Garcia, D. F. & Co., Conchas Especiales		10c. each
Marguerite, Conchas		10c., 3 for 25c.
Union League Club, Rockefellers		10c., 3 for 25c.
El Principe de Gales, Londres Grande (All Havana)	From Estabrook & Eaton.	10c. straight
Salerosa, Ideals		10c. straight
E. & E., Invincibles		15c., 2 for 25c.
Manuel Garcia, Stilettos (Imported)		15c., 2 for 25c.
Bock & Co., Especiales de E. & E. (Imported)		20c., 5 for $1.00
El Roble Conchas Especiales		10c., 3 for 25c.
Buscador Rothschild		15c., 2 for 25c.
Pembina Bouquet	From S. S. Pierce Co.	10c., 3 for 25c.
Overland Perfecto		15c., 2 for 25c.
Manuel Garcia Regalia Chiquita		15c., 2 for 25c.
Iberia Bachelor		15c., 2 for 25c.
Iberia Claveles		15c. straight
Cosmopolitana Perfecto Extra		25c. "
El Blason Bouquet Extra		20c., 3 for 50c.
Iberia Mercedes		20c., 3 for 50c.
Iberia Americanos		25c.
Iberia Regalia Fina Especial		20c., 3 for 50c.
Punch Perfectos		25c.
Ginita Deliciosos Extra	From C. B. Perkins & Co.	10c., 3 for 25c.
Matilde Londres Fino (All Havana)		10c. each
Matilde Rothschilds Extra (All Havana)		15c., 2 for 25c.
Matilde Perfecto Fino (All Havana)		20c., 3 for 50c.
Otero Brevas (All Havana)		15c., 2 for 25c.
Elena Puritanos		15c. each
Monte Rosa Violetas		20c. each

Sweet Caporal Cigarettes (Twenties) 15c.
Egyptian Deities, No. 1 (Pkgs. of 10) 35c.
" " " 3 " 25c.
" " " 3, Cork Tip" 25c.
Mah Mal No. 5 ....15c.
Mah Mal No. 3 ....25c.

Mogul Extra ....(Packages of 10) 20c.
" Cork Tip " 20c.
Mogul " " 15c.
" Cork Tip " " 15c.
Mah Mal No. 1 ....30c.
Mah Mal Gold Tip ....25c.

PATRONS WILL PLEASE PAY WAITERS.

To secure satisfactory service, patrons are URGED by the Management to report PROMPTLY any inattention. Complaints made so late that patrons cannot recall either the number of the table or the waiter are obviously useless.

LIST OF DRINKS

SCHLITZ BREWING CO., Milwaukee Beer on draught....10
BERGNER & ENGEL Philadelphia Ale on draught....10
Claret....15
Rhine Wine....15
Claret Punch....20
Claret Cobbler....20
Rhine Wine Cobbler....20
Plain Soda....10
Plain Lemonade....10

Lemonade with Wine....15
Soda Lemonade....15
Soda Lemonade with Wine....20
Egg Lemonade....20
White Rock Lemonade....15
Apollinaris Lemonade....20
Pureoxia Soda Lemonade....15

FOREIGN AND DOMESTIC ALES AND LAGER BEER.

	PT.		PT.
Bass & Co.'s Pale Ale (Foster's Bottling)	.25	Original Budweiser Beer (Anheuser-Busch Brew. Ass'n)	.25
Bass & Co.'s Pale Ale, White Label	.25	Tannhaeuser Export Beer (Brewery Bottling)	.20
" " " " Dog's Head	.25	St. Louis A. B. C. Bohemian Beer	.20
Van Nostrand's P. B. Ale	.20	King's Bohemian Beer	.20
Guinness' Stout	.25	Red Fox Ale	.20
Muir's Scotch Ale	.25	Frank Jones India Pale Ale	.20
Pilsener Beer	.25	Frank Jones Homestead Ale	.20
Culmbacher Beer	.25	Ginger Ale (C. & C.)	.25
Schlitz Milwaukee Beer	.20	Schweppe's Ginger Ale	.25
Schlitz Milwaukee Export Beer	.25	S. S. Pierce's Cider....Half Pints	.15
Schlitz Milwaukee Pale Beer	.25	Tally Ho Ginger Ale	.15
Schlitz Milwaukee Dark Beer	.25	Gosman's Sarsaparilla	.15
Boston Club Lager (Van Nostrand)	.20	Gosman's Ginger Ale	.15
Anheuser Beer (Anheuser-Busch Brew. Ass'n)	.20	Pureoxia Dry Ginger Ale ...Pints	.15
Norfolk Cabinet Beer	.20	Pureoxia Dry Ginger Ale, Half Pints	.10

RHINE WINES.

	QT.	PT.
Table Wine	1.00	
Zeltinger (Moselle), 1895	1.50	.75
Niersteiner, 1893	1.50	.75
Liebfraumilch, 1893	2.00	
Johannisberger Cabinet, Yellow Seal, 1886	2.50	
Sparkling Hock	2.50	1.25
Sparkling Moselle	2.50	1.25
Baron R. de Luce Sparkling Dry Comet	3.00	1.50
Inglenook Hock (Codman & Hall Co.)	1.00	.60
Zeltinger (Moselle), Saarbachs	1.50	.75
Liebfraumilch " "	2.00	1.00
Asmannhauser Red Sparkling	2.50	1.25
Rudesheim (Deinhard & Co.)	1.50	.75
Niersteiner Riesling (Deinhard & Co.)	1.50	.75

CLARETS.

	QT.	PT.
Ordinaire	.60	.40
Inglenook Claret, Black Letter Label (Codman & Hall Co.)	.75	.40
Inglenook Extra Table Claret, Red Letter Label (Codman & Hall Co.)	1.00	.60
Medoc (N. Johnston & Sons)....(Codman & Hall Co.)	1.00	.60
Chatean d'Arsac (Codman & Hall Co.), 1893	1.50	.75
St. Julien, Barton et Guestier (Codman & Hall Co.)	1.50	.75
Pontet Canet (Genond, Pere et Fils, Bordeaux)	1.25	.75
Medoc Magnums (A. de Luze & Fils), 1893	1.00	.50
Pontet Canet (A. de Luze & Fils), 1895	1.50	.75
Chateau La Rose (A. de Luze & Fils), 1895	2.00	1.00
Chatean Lafite (A. de Luze & Fils), 1895	2.50	

SAUTERNES.

	QT.	PT.
Inglenook Sauterne (Codman & Hall Co.)	.75	.40
Haut Sauterne, Barton et Guestier (Codman & Hall Co.)	2.00	1.00
Sauterne, Barton et Guestier (Codman & Hall Co.)	1.25	.65
Hant Sauterne (Genoud, Pere et Fils, Bordeaux)	1.25	.75
Barsac (A. de Luze & Fils), 1881	1.00	.50
Sauterne (A. de Luze & Fils), 1893	1.50	.75
Haut Sauterne (A. de Luze & Fils), 1898	2.00	1.00

MINERAL WATERS.

	QT.	PT.		PT.
White Rock Water....Splits		.10	Pureoxia Siphons of Seltzer	.20
White Rock Water	.35	.20	Pureoxia Siphons, Carbonic	.20
Apollinaris	.35	.20	Pureoxia Club Soda	.20
Apollinaris....Splits		.10		

A Pops menu from 1901, the first Symphony Hall season

by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,200 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his sixteenth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 67 television shows, led 33 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings, now numbering four: *Sleigh Ride*, *America*, *Oscar & Tony*, and *The Red Sox Album*. He led the Pops for Chris Botti's *In Boston* CD and DVD, featuring special guests Sting, John Mayer, Josh Groban, Yo-Yo Ma, and Steven Tyler. The recording received multiple Grammy nominations and the television special aired on PBS stations nationally. Mr. Lockhart has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

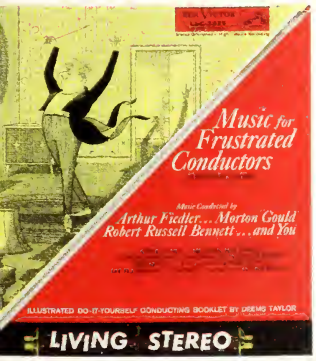
The 125th anniversary season of the Boston Pops opens with a gala concert featuring multiple Tony Award-winner Idina Menzel, the inimitable Doc Severinsen, who holds the distinction of having performed under the batons of Arthur Fiedler, John Williams, and Keith Lockhart, and the world premiere of "The Beatles Rock Band Sing Along," a collabo-

John Williams with director Steven Spielberg and violinist Itzhak Perlman during recording sessions for the soundtrack of Schindler's List (left)

Keith Lockhart, the twentieth Boston Pops conductor (right)

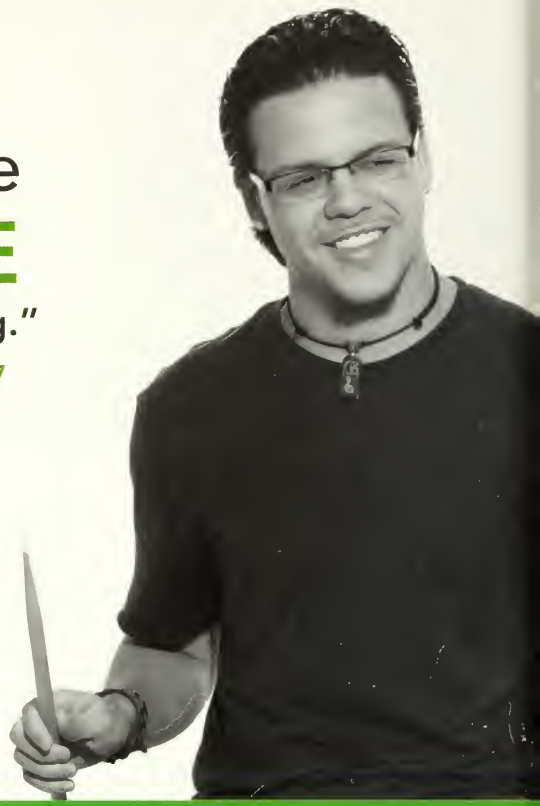
ration with Harmonix, MTV, and Apple Records. In addition to the world premiere of "The Dream Lives On," the new work in honor of the Kennedy brothers, the season will mark the 10th anniversary of the popular radio and TV show *From the Top*; focus on esteemed artists Dave Brubeck, Kelli O'Hara, Brian D'Arcy James, and Maureen McGovern; and honor the legacies of musical titans Ray Charles, Duke Ellington, Cole Porter, and Rodgers and Hammerstein. Daniel Bernard Roumain, who in concert melds his classical music roots with his own Haitian-American cultural references and vibrant musical imagination, and Ozomatli, the Grammy-winning, genre-defying sensation, join the orchestra for programs that continue the Pops tradition of showcasing the best and brightest new talent on the musical scene today. Returning to the Pops schedule are the legendary "Hooray for Hollywood" series with John Williams, and Gospel Night with Charles Floyd. To bring the 125th season to a close, the Boston Pops presents one of this country's greatest living legends—the incomparable Arlo Guthrie. Other highlights include a documentary, entitled *America's Orchestra: Celebrating 125 Years of the Boston Pops*, to air on PBS this spring, a national contest to win a trip to Boston's famous Fourth-of-July celebration, and several free outdoor concerts, details of which are available at bostonpops.org/125.

As Keith Lockhart sums up, "We hope that the upcoming Boston Pops season reflects the Pops' diversity of repertoire and gives the audience a glimpse into the storied history of this distinctively Boston creation—one of our country's greatest cultural treasures, as vibrant today as it was when it was founded in 1885."



Natalie Cole joined Keith Lockhart and the Boston Pops Orchestra for Opening Night at Pops 2008 (top)
Covers from albums made by the Boston Pops, the most-recorded orchestra in history: 1959 (left), 1980 (center), and 2009 (right)

"This experience
TAUGHT ME
that I can achieve anything."
— Gustavo Hernandez, age 17



DEFINING **MOMENTS**

Music has the power to transform young lives. The Fidelity FutureStage® arts education program helps public school students achieve their potential on stage—and in life.

We congratulate the 2009 Music Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

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536923

Gustavo performing with the Boston Pops, May 20, 2009

2009 FIDELITY FUTURESTAGE MUSIC COMPETITION WINNERS

AnJalique Perry
Roland Hayes School

Gustavo Hernandez,
Max Ridley, Chris Juris
Boston Arts Academy

Chris Middleton
Boston Latin School

B. Kim, Tadesh Inagaki,
Christopher Nguyen,
Allyn Hayes McCourt
Boston Latin School

The 2010 Music Competition winners will perform with the Boston Pops on May 26, 2010.

For more information on FutureStage, visit www.futurestage.com

Turn here™
Fidelity INVESTMENTS

BOSTON POPS

Tuesday evening, May 11, 2010, at 8

JOHN WILLIAMS conducting

HOORAY FOR HOLLYWOOD

SEASON SPONSORED BY FIDELITY INVESTMENTS

THE HOORAY FOR HOLLYWOOD SERIES SPONSORED BY ARBELLA INSURANCE GROUP CHARITABLE FOUNDATION

New Balance Athletic Shoe, Inc., is proud to support the Boston Pops as a BSO Business Partner.

Sound the Bells!	Williams
March from *1941*	Williams
Excerpts from *Close Encounters of the Third Kind*	Williams
Two Pieces from *Harry Potter* Hedwig's Theme—Harry's Wondrous World	Williams
Adventures on Earth from *E.T. The Extra-Terrestrial*	Williams

INTERMISSION

Liberty Fanfare	Williams
Two Pieces from *Superman* Love Theme—March	Williams
Love Theme from *Cinema Paradiso* TAMARA SMIRNOVA, solo violin	Morricone-Morley
Three Pieces from *Star Wars* The Imperial March—Princess Leia's Theme—Throne Room and Finale	Williams

Film by Susan Dangel and Dick Bartlett

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Ford Hall Forum; Rome Free Academy; St. Michael's Church; Trinity Episcopal Church of Melrose; Aero Club of New England; Destinations Unlimited, Inc.; St. Edward the Confessor Parish; Canton AAUW; Village at Duxbury; The C & R Ramblers from West Roxbury; AAA Merrimack Valley

Wednesday evening, May 12, 2010, at 8

JOHN WILLIAMS conducting

HOORAY FOR HOLLYWOOD

SEASON SPONSORED BY FIDELITY INVESTMENTS

THE HOORAY FOR HOLLYWOOD SERIES SPONSORED BY
ARBELLA INSURANCE GROUP CHARITABLE FOUNDATION

K&L Gates is proud to support the Boston Pops as a BSO Business Partner.

Sound the Bells!	Williams
March from *1941*	Williams
Excerpts from *Close Encounters of the Third Kind*	Williams
Two Pieces from *Harry Potter* Hedwig's Theme—Harry's Wondrous World	Williams
Adventures on Earth from *E.T. The Extra-Terrestrial*	Williams

INTERMISSION

Liberty Fanfare	Williams
Two Pieces from *Superman* Love Theme—March	Williams
Love Theme from *Cinema Paradiso* TAMARA SMIRNOVA, solo violin	Morricone-Morley
Three Pieces from *Star Wars* The Imperial March—Princess Leia's Theme—Throne Room and Finale	Williams

Film by Susan Dangel and Dick Bartlett

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present: Gardner High School Band/Chorus; Aleppo Shriners; Franklin & Marshall College; St. Patrick's Church; Salem Recreation Department; KSP Financial; Regina Margherita Lodge; Parexel International

ARBELLA IS PROUD TO SUPPORT

The Boston Pops

Arbella is committed to supporting charitable organizations that work so hard to positively impact the lives of those around them. We are proud to be local and to help our neighbors, individuals and families in our communities.

ARBELLA®
INSURANCE GROUP
CHARITABLE FOUNDATION, INC.
HERE FOR GOOD™

Thursday evening, May 13, 2010, at 8

JOHN WILLIAMS conducting

HOORAY FOR HOLLYWOOD

SEASON SPONSORED BY FIDELITY INVESTMENTS

THE HOORAY FOR HOLLYWOOD SERIES SPONSORED BY
ARBELLA INSURANCE GROUP CHARITABLE FOUNDATION

Sound the Bells!	Williams
March from *1941*	Williams
Excerpts from *Close Encounters of the Third Kind*	Williams
Two Pieces from *Harry Potter* Hedwig's Theme—Harry's Wondrous World	Williams
Adventures on Earth from *E.T. The Extra-Terrestrial*	Williams

INTERMISSION

Liberty Fanfare	Williams
Two Pieces from *Superman* Love Theme—March	Williams
Love Theme from *Cinema Paradiso* TAMARA SMIRNOVA, solo violin	Morricone-Morley
Three Pieces from *Star Wars* The Imperial March—Princess Leia's Theme—Throne Room and Finale	Williams

Film by Susan Dangel and Dick Bartlett

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Among Those Present: General Electric; Durfee High School; Sisters of St. Joseph; Nauset Newcomers-Cape Cod; Bedford High School Music Dept.; Searsport District High School; MIT Activities Committee; American Tower Corp.; MIT-Bexley Hall; Corwin Russell School

EILEEN
FISHER
HINGHAM
WELLESLEY
COPLEY PLACE
THE MALL AT CHESTNUT HILL

Friday evening, May 14, 2010, at 8

JOHN WILLIAMS conducting

HOORAY FOR HOLLYWOOD

SEASON SPONSORED BY FIDELITY INVESTMENTS

THE HOORAY FOR HOLLYWOOD SERIES SPONSORED BY
ARBELLA INSURANCE GROUP CHARITABLE FOUNDATION

Sound the Bells!	Williams
March from *1941*	Williams
Excerpts from *Close Encounters of the Third Kind*	Williams
Two Pieces from *Harry Potter* Hedwig's Theme—Harry's Wondrous World	Williams
Adventures on Earth from *E.T. The Extra-Terrestrial*	Williams

INTERMISSION

Liberty Fanfare	Williams
Two Pieces from *Superman* Love Theme—March	Williams
Love Theme from *Cinema Paradiso* TAMARA SMIRNOVA, solo violin	Morricone-Morley
Three Pieces from *Star Wars* The Imperial March—Princess Leia's Theme—Throne Room and Finale	Williams

Film by Susan Dangel and Dick Bartlett

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present: Regis College; Ithaca High School; Mt. Hope High School; Wentworth Institute of Technology Alumni; Curtis Corner Middle School; North Kingstown High School Band; Ellison Tours; Concord High School; Horace Mann Middle School String Orchestra; Friends of Charles & Nancy Donahue; Lambton Central Collegiate; Morse Pond School Band-Falmouth; Lasell College Alumnae Relations; NELMA; Office Environments of New England

Saturday evening, May 15, 2010, at 8

JOHN WILLIAMS conducting

HOORAY FOR HOLLYWOOD

SEASON SPONSORED BY FIDELITY INVESTMENTS

BOSTON UNIVERSITY NIGHT AT POPS

Main Title from *Star Wars*	Williams
Suite from *Jane Eyre* Lowood—To Thornfield—Reunion	Williams
Imperial March, from *The Empire Strikes Back*	Williams

INTERMISSION

Sound the Bells!	Williams
Excerpts from *Close Encounters of the Third Kind*	Williams

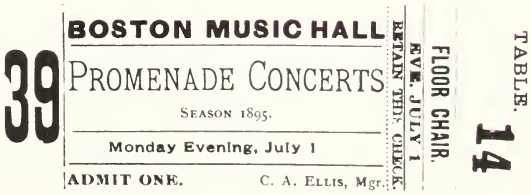
James Orent conducting:

Piano Concerto No. 5 in E-flat, Opus 73, *Emperor* Rondo: Allegro ma non troppo KYUNG-AH KIM A winner of the Boston University Soloists' Competition	Beethoven

The winners of the Boston University Soloists' Competition are chosen from the instrumental, vocal, and composition departments of the College of Fine Arts and represent some of the outstanding talent from the School of Music. This year, in addition to pianist Kyung-Ah Kim, the winners included flutist Seung Yeon Oh and cellist Hyun Min Lee.

INTERMISSION

Liberty Fanfare	Williams
Two Pieces from *Superman* Love Theme—March	Williams
Two Pieces from *Harry Potter* Hedwig's Theme—Harry's Wondrous World	Williams
Clarissima	arr. Wolfe
Go BU	



Film by Susan Dangel and Dick Bartlett

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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ONE DAY UNIVERSITY® *at* Tanglewood

ONE DAY UNIVERSITY *at* Tanglewood

HISTORY. PSYCHOLOGY. DVOŘÁK (thrice!)

On Saturday, August 28, 2010

Join acclaimed professors from Yale, Amherst and Tufts for three stimulating presentations in Ozawa Hall. Then join conductor David Zinman as he leads the Boston Symphony Orchestra in two classical masterworks: Brahms' Piano Concerto No. 2, with Emanuel Ax, and Dvořák's *New World* Symphony.

The Two Americas of Antonin Dvořák
SOL GITTLEMAN ■ Tufts University
In 1892, as Ellis Island opened its doors to millions of immigrants, Dvořák arrived in New York in great luxury. He never saw Ellis Island, but would compose a work that would link him to, and musically define, the New World forever.

The Science of Mind Over Body
CATHERINE SANDERSON ■ *Amherst*
What's happening in our brain affects nearly everything in the body, frequently producing surprising and remarkable results. Come take a fascinating one hour tour of the mind.

Pinnacle Experience: Inside Brahms Piano Concerto No.2 and Dvořák's *New World* Symphony
CRAIG WRIGHT ■ *Yale University*
In the late 19th century Brahms and Dvořák were arguably the two most famous composers in the Western world. This lecture will discuss the history of both works and then pose a strategy for embracing them.

BOSTON SYMPHONY ORCHESTRA
BRAHMS Piano Concerto No. 2
DVOŘÁK Symphony No. 9, *From the New World*
David Zinman, conductor
Emanuel Ax, piano

EVENT SCHEDULE *for* AUGUST 28, 2010
■ *LECTURES TAKE PLACE IN OZAWA HALL* ■

1:30-2:30 pm	*Check in*
2:30-3:40 pm	SOL GITTLEMAN, University Professor, Tufts
3:40-4:00 pm	*Break*
4:00-5:10 pm	CATHERINE SANDERSON, Professor of Psychology, Amherst
5:10-5:30 pm	*Break*
5:30-6:40 pm	CRAIG WRIGHT, Professor of Music, Yale
6:40-8:00 pm	*Boxed Dinner*, Hawthorne Tent
8:30-10:30 pm	BOSTON SYMPHONY ORCHESTRA Koussevitzky Music Shed

GENERAL REGISTRATION: $299
Advance purchase required

Each registration includes all three professor presentations, boxed dinner, and one Section 17-20 Shed concert ticket at Tanglewood (Route 183, West Street, Lenox, MA)

To register, or for more information, call 888-266-1200 or visit us online at: www.tanglewood.org/onedayu

Tanglewood is registered service mark of the Boston Symphony Orchestra, Inc.

KYUNG-AH KIM

A native of Korea, Kyung-Ah Kim has won numerous competition awards including the Leos Janáček International Competition, the Sorantin International Competition, Valsesia Musica International Competition, the Sanremo International Competition, and the Korean Times National Competition. In 2000 she was awarded the prestigious Minister Prize of Culture in Korea for outstanding achievement and contribution. Since her debut at age eleven with the Seoul Symphony Orchestra, Ms. Kim has been a featured soloist with the Seoul Philharmonic Orchestra, Brno Philharmonic Orchestra (Czech Republic), the Busan Philharmonic Orchestra, the Romance Philharmonic Orchestra, the BU Symphony Orchestra, and the NEC Philharmonic Orchestra. Her international career includes performances in prestigious concert venues such as Petit Palau Concert Hall (Barcelona), Auditorium Gilles de la Rocque (Courchevel, Paris), Theater De Vest, Kunstenaarscentrum (The Netherlands), Claudio Monteverdi Hall (Bolzano, Italy), Théâtre de Vevey (Switzerland), and Besedni Dum Concert Hall (Czech Republic). This season, she has concert engagements in Boston, Chicago, Washington, D.C., Florida, Korea, and Prague, Czech Republic. Ms. Kim has been featured in master classes with Hans Leigraf, Maxim Mogilevsky, John Perry, Peter Eicher, and Richard Goode. She earned bachelor's and master's degrees, as well as a Graduate Diploma at the New England Conservatory, where she studied with Wha Kyung Byun and Russell Sherman, and was awarded the Sugarman Scholarship and the John F. & Robert W. Cartwright Endowed Scholarship. She is currently a doctoral candidate at the Boston University College of Fine Arts' School of Music, studying with Boaz Sharon.

GREAT BENEFACTORS

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with the designation of Great Benefactor. For more information, please contact Elizabeth P. Roberts, Director of Development—Campaign and Individual Giving, at 617-638-9269 or eroberts@bso.org.

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Mr. Julian Cohen † • Fidelity Investments • The Linde Family Foundation • Ray and Maria Stata • Anonymous

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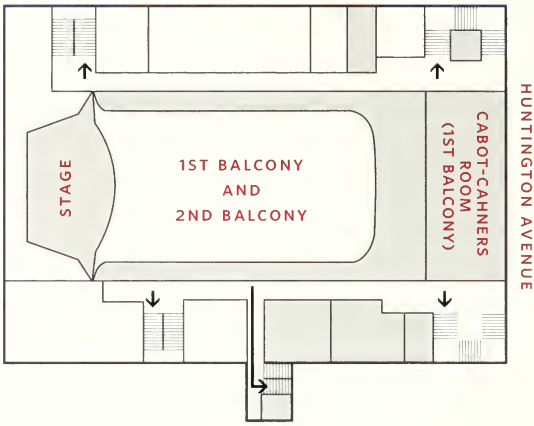

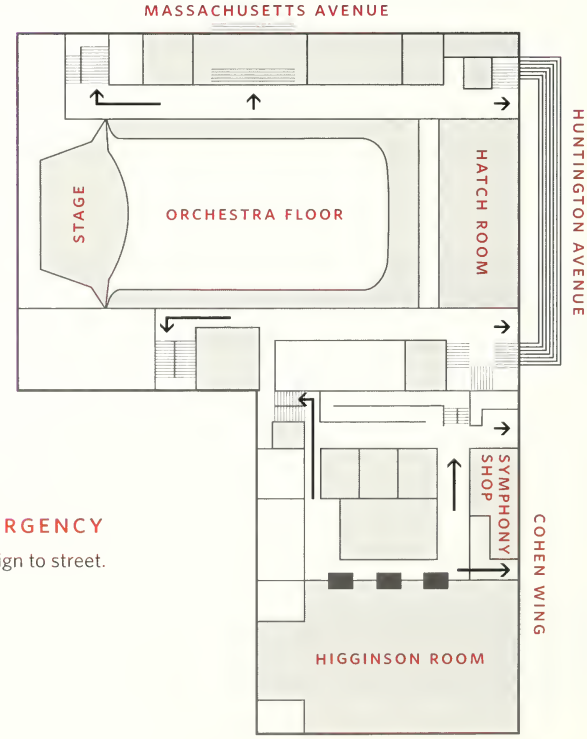

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Ticket Prices: floor—$89, $68, $40; first balcony—$53, $47; second balcony—$27, $20. Idina Menzel and "Hooray for Hollywood" prices: floor—$99, $78, $50; first balcony—$63, $57; second balcony—$37, $30. For Group Sales of 25 or more and Event Planning, call (617) 638-9345 or (800) 933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM on Saturday evenings.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

Friends of Pops: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthebso@bso.org or call the Friends of the BSO Office at (617) 638-9276 for information. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features a wide selection of compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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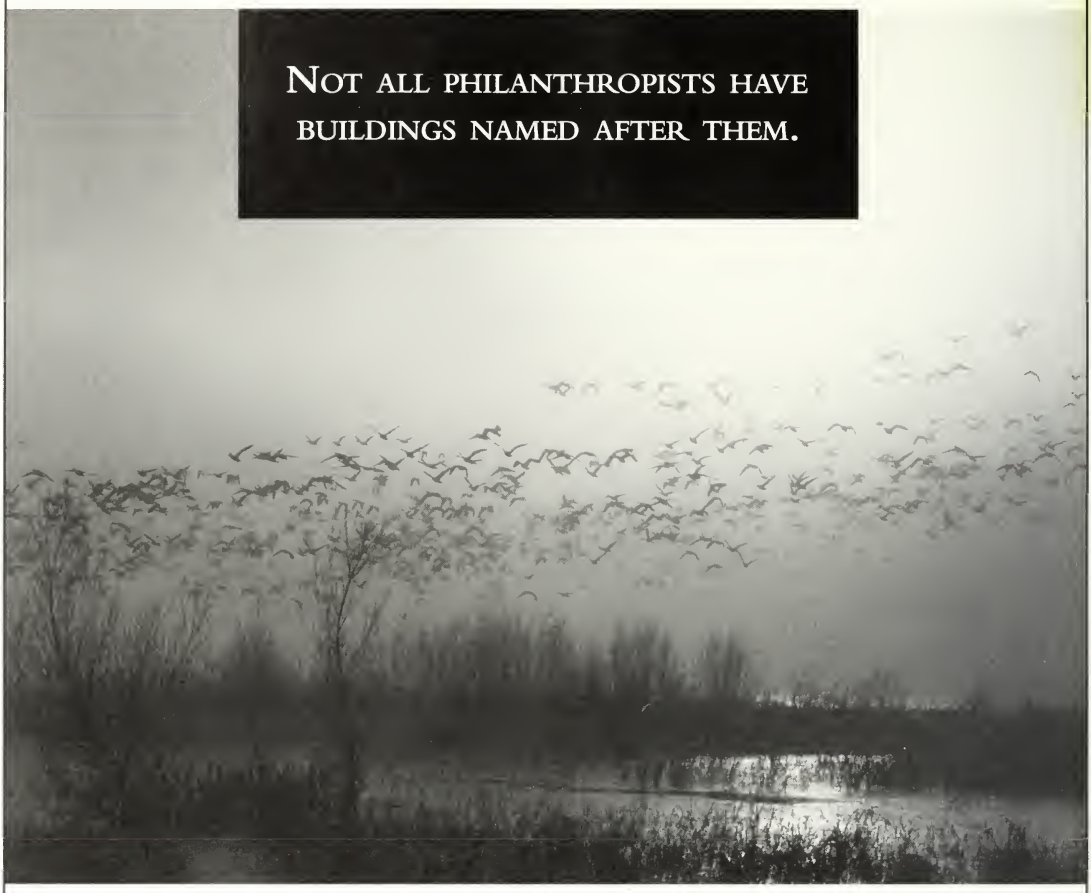

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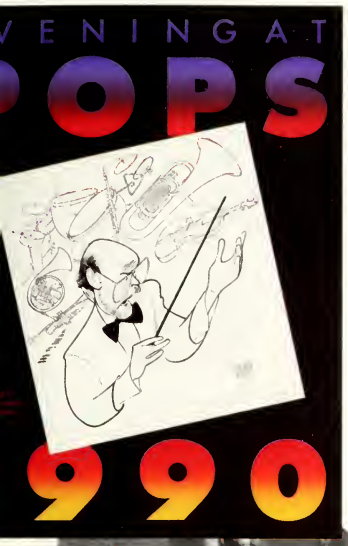

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125 YEARS OF THE BOSTON POPS

An exhibit celebrating the rich and colorful history of the Boston Pops is on display throughout the orchestra and first-balcony levels of Symphony Hall. Drawing on the extensive holdings in the BSO Archives, the exhibit chronicles the history of the Pops from its founding in 1885; the move from the Boston Music Hall to Symphony Hall in 1901; the legacy not only of the "modern" conductors—Arthur Fiedler, John Williams, and Keith Lockhart—but also the 17 conductors who preceded them; the establishment of such singular traditions as college nights and the "secret recipe" for Pops punch; and the development of the unique sound of the Boston Pops.

SPECIAL EXHIBIT IN CABOT-CAHNERS ROOM: ARTHUR FIEDLER'S LEGACY

The Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the Boston Symphony Orchestra as a violinist in 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts drawn from this collection and documenting his early life and remarkable career can be viewed throughout the Pops 125th season.

The nine new historical exhibit panels celebrating the 125th anniversary of the Boston Pops on display throughout Symphony Hall were made possible, in part, by a generous gift from Joan P. and Ronald C. Curhan.

KEITH LOCKHART

Christian Steiner

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his 15-year tenure, he has conducted the Boston Pops in more than 1,200 concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with some of today's most prominent jazz and indie artists. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall in Boston and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off vocal competitions open to the general public. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers to be premiered during the 125th anniversary season—and dozens of new arrangements.

Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. He is loved by audiences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed.

Keith Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and, most recently, *The Red Sox Album. Oscar & Tony* provided the basis for the Pops' first Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Keith Lockhart has made 67 television shows with the Boston Pops, including a recent concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS in March 2009 and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as PBS's *Evening at Pops* (1970-2004), for which Mr. Lockhart taped 38 new programs. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," feature performance footage culled from more than 35 years of *Evening at Pops* programming. The *Evening at Pops* program "Fiddlers Three," under Mr. Lockhart's direction, won the 2002 ASCAP Deems Taylor Award.

Keith Lockhart has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA playoffs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart also holds the titles of artistic advisor and principal conductor of the Brevard Music Center in North Carolina and Music Director Emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, Mr. Lockhart led a performance at the 2002 Olympic Games. Visit keithlockhart.com for further information.

JOHN WILLIAMS

In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His 35-year artistic partnership with director Steven Spielberg has resulted in numerous acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich, Catch Me If You Can,* and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Sabrina, The Cowboys, The Reivers,* and *Goodbye, Mr. Chips,* among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof,* for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News*, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

first violins

Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Alexander Velinzon
Edward and Bertha C. Rose Chair, fully funded in perpetuity
Elita Kang°
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Catherine French*
Jason Horowitz*
Julianne Lee*
Yuncong Zhang*

second violins

Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley°
Ronan Lefkowitz
Jennie Shames*
Valeria Vilker Kuchment°
Tatiana Dimitriades*
Si-Jing Huang*
Nicole Monahan*
Wendy Putnam*
Xin Ding*
Glen Cherry*

violas

Cathy Basrak
Edward Gazouleas
Robert Barnes°
Michael Zaretsky
Marc Jeanneret
Mark Ludwig*
Rachel Fagerburg*
Kazuko Matsusaka*
Rebecca Gitter*

cellos

Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Jonathan Miller*
Owen Young*
Andrew Pearce*
Mickey Katz*
Alexandre Lecarme*
Adam Esbensen*
Blaise Dejardin*

basses

Lawrence Wolfe
Benjamin Levy
Dennis Roy
James Orleans*
Todd Seeber*
John Stovall*

flutes

Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
Ann Bobo§
Linda Toote§

piccolo

Cynthia Meyers
John A. and Sarah C.C MacLeod Chair

oboes

Keisuke Wakao
Mark McEwen

english horn

Robert Sheena

clarinets

Thomas Martin
Michael Wayne

bass clarinet

Craig Nordstrom

bassoons

Richard Ranti
Suzanne Nelsen

contrabassoon

Gregg Henegar

horns

Richard Sebring
Jonathan Menkis
Jay Wadenpfuhl°
Jason Snider
Kevin Owen§
Kate Gascoigne§

trumpets

Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Benjamin Wright
Thomas Siders
Bruce Hall§

trombones

Toby Oft
Hans Bohn°

bass trombone

Douglas Yeo

tuba

Mike Roylance

timpani

Timothy Genis

percussion

Frank Epstein
J. William Hudgins
W. Lee Vinson
Daniel Bauch
James Gwin

harp

Jessica Zhou

librarians

Marshall Burlingame
William Shisler
John Perkel

personnel managers

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

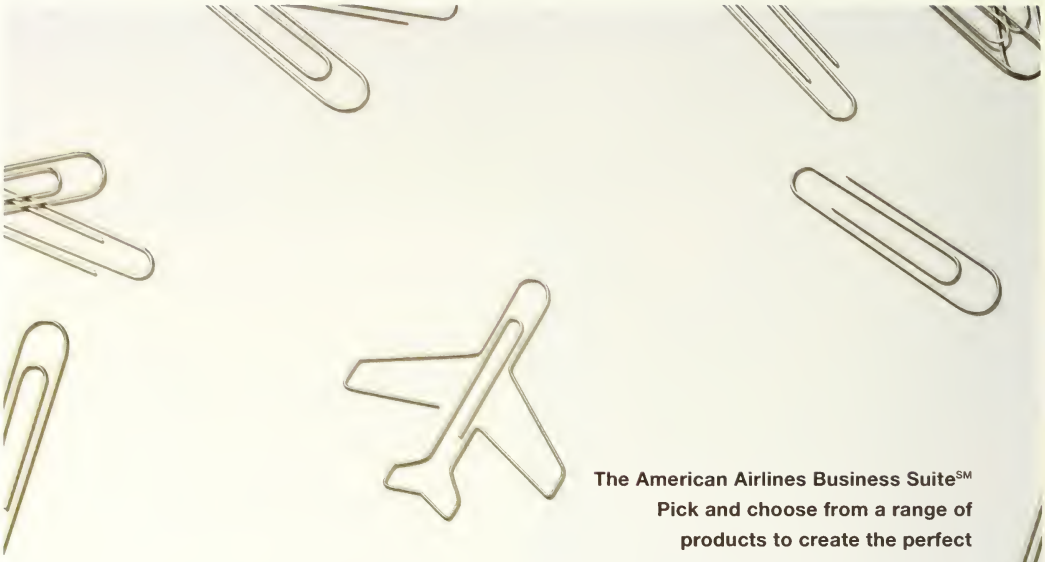
stage manager

John Demick

* participating in a system of rotated seating

§ substituting

° on leave



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HAPPY 125TH, BOSTON POPS!

"Celebrating its 125th anniversary this spring, the Boston Pops Orchestra performs the best music of the past and present, appealing to the widest possible audience with a broad spectrum of styles, from jazz to pop, indie rock to big band, film music to the great American songbook, and Broadway to classical, making it the perfect orchestra for people who don't know they like orchestras!"

—Keith Lockhart

Affectionately known as "America's Orchestra," the Boston Pops is the most-recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. With the 125th anniversary season, the Boston Pops reaches a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its

BOSTON MUSIC HALL
PROMENADE CONCERTS.
SUMMER SEASON.
PUBLISHED BY Advertiser Publishing Co., 105 Summer Street.
MONDAY, AUGUST 17, 1885.
NO. 32.

Keith Lockhart conducting the Pops' Fourth of July concert on the Esplanade (left)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (center)
John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class (right)
The header of a program from the first season of "Promenade Concerts" (bottom)

establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians.

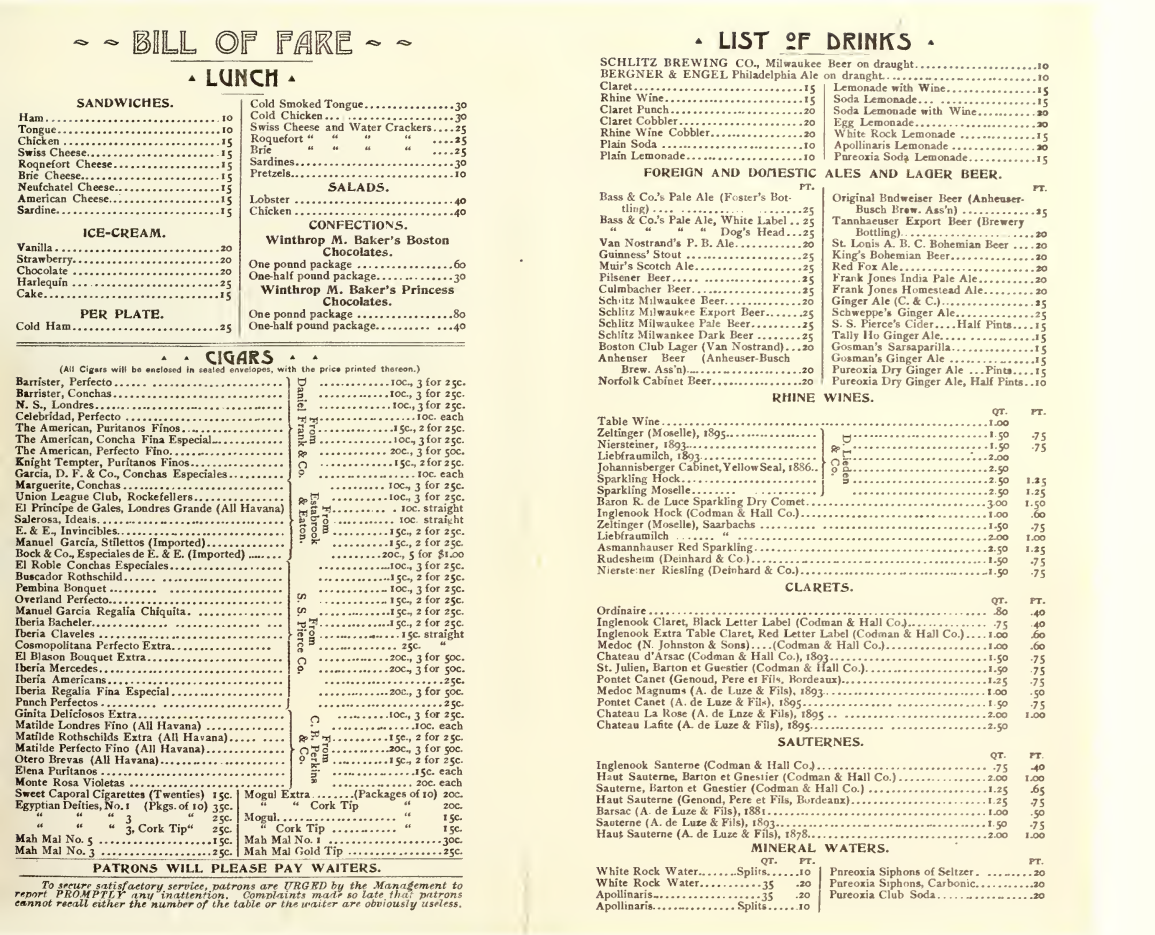
The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most-recorded orchestra in history—including the first orchestral recording to sell

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top)
Arthur Fiedler and the Boston Pops Orchestra at Symphony Hall in the 1970s (bottom)

more than a million copies—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 45 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams, this year marking his 30th anniversary with the Pops, also brought a bit of Hollywood to the Pops stage, with special appearances



BILL OF FARE

LUNCH

SANDWICHES.

Ham 10
Tongue 10
Chicken 15
Swiss Cheese 15
Roquefort Cheese 15
Brie Cheese 15
Neufchatel Cheese 15
American Cheese 15
Sardine 15

ICE-CREAM.

Vanilla 20
Strawberry 20
Chocolate 20
Harlequin 25
Cake 15

PER PLATE.

Cold Ham 25

Cold Smoked Tongue 30
Cold Chicken 30
Swiss Cheese and Water Crackers 25
Roquefort " " " " 25
Brie " " " " 25
Sardines 30
Pretzels 10

SALADS.

Lobster 40
Chicken 40

CONFECTIONS.

Winthrop M. Baker's Boston Chocolates.

One pound package 60
One-half pound package 30

Winthrop M. Baker's Princess Chocolates.

One pound package 80
One-half pound package 40

CIGARS

(All Cigars will be enclosed in sealed envelopes, with the price printed thereon.)

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El Principe de Gales, Londres Grande (All Havana) ..... 10c. straight
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Manuel Garcia, Stiletios (Imported) ..... 15c., 2 for 25c.
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El Roble Conchas Especiales ..... 10c., 3 for 25c.
Buscador Rothschild ..... 15c., 2 for 25c.
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Overland Perfecto ..... 15c., 2 for 25c.
Manuel Garcia Regalia Chiquita ..... 15c., 2 for 25c.
Iberia Bacheler ..... 15c., 2 for 25c.
Iberia Claveles ..... 15c. straight
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Iberia Americans ..... 25c.
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To secure satisfactory service, patrons are URGED by the Management to report PROMPTLY any inattention. Complaints made so late that patrons cannot recall either the number of the table or the waiter are obviously useless.

LIST OF DRINKS

SCHLITZ BREWING CO., Milwaukee Beer on draught 10
BERGNER & ENGEL Philadelphia Ale on draught 10
Claret 15
Rhine Wine 15
Claret Punch 20
Claret Cobbler 20
Rhine Wine Cobbler 20
Plain Soda 10
Plain Lemonade 10

Lemonade with Wine 15
Soda Lemonade 15
Soda Lemonade with Wine 20
Egg Lemonade 20
White Rock Lemonade 15
Apollinaris Lemonade 20
Pureoxia Soda Lemonade 15

FOREIGN AND DOMESTIC ALES AND LAGER BEER.

	PT.
Bass & Co.'s Pale Ale (Foster's Bottling)	.25
Bass & Co.'s Pale Ale, White Label	.25
" " " Dog's Head	.25
Van Nostrand's P. B. Ale	.20
Guinness' Stout	.25
Muir's Scotch Ale	.25
Pilsener Beer	.25
Culmbacher Beer	.25
Schlitz Milwaukee Beer	.20
Schlitz Milwaukee Export Beer	.25
Schlitz Milwaukee Pale Beer	.25
Schlitz Milwaukee Dark Beer	.25
Boston Club Lager (Van Nostrand)	.20
Anhenser Beer (Anheuser-Busch Brew. Ass'n)	.20
Norfolk Cabinet Beer	.20
Original Budweiser Beer (Anheuser-Busch Brew. Ass'n)	.25
Tannhaeuser Export Beer (Brewery Bottling)	.20
St. Louis A. B. C. Bohemian Beer	.20
King's Bohemian Beer	.20
Red Fox Ale	.20
Frank Jones India Pale Ale	.20
Frank Jones Homestead Ale	.20
Ginger Ale (C. & C.)	.25
Schweppe's Ginger Ale	.25
S. S. Pierce's Cider ... Half Pints	.15
Tally Ho Ginger Ale	.15
Gosman's Sarsaparilla	.15
Gosman's Ginger Ale	.15
Pureoxia Dry Ginger Ale ... Pints	.15
Pureoxia Dry Ginger Ale, Half Pints	.10

RHINE WINES.

	QT.	PT.
Table Wine	1.00	
Zeltinger (Moselle), 1895	1.50	.75
Niersteiner, 1893	1.50	.75
Liebfraumilch, 1893	2.00	
Johannisberger Cabinet, Yellow Seal, 1886	2.50	
Sparkling Hock	2.50	1.25
Sparkling Moselle	2.50	1.25
Baron R. de Luce Sparkling Dry Comet	3.00	1.50
Inglenook Hock (Codman & Hall Co.)	1.00	.60
Zeltinger (Moselle), Saarbachs	1.50	.75
Liebfraumilch "	2.00	1.00
Asmannhauser Red Sparkling	2.50	1.25
Rudesheim (Deinhard & Co.)	1.50	.75
Niersteiner Riesling (Deinhard & Co.)	1.50	.75

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CLARETS.

	QT.	PT.
Ordinaire	.80	.40
Inglenook Claret, Black Letter Label (Codman & Hall Co.)	.75	.40
Inglenook Extra Table Claret, Red Letter Label (Codman & Hall Co.)	1.00	.60
Medoc (N. Johnston & Sons) ... (Codman & Hall Co.)	1.00	.60
Chateau d'Arsac (Codman & Hall Co.), 1893	1.50	.75
St. Julien, Barton et Guestier (Codman & Hall Co.)	1.50	.75
Pontet Canet (Genoud, Pere et Fils, Bordeaux)	1.25	.75
Medoc Magnums (A. de Luze & Fils), 1893	1.00	.50
Pontet Canet (A. de Luze & Fils), 1895	1.50	.75
Chateau La Rose (A. de Luze & Fils), 1895	2.00	1.00
Chateau Lafite (A. de Luze & Fils), 1895	2.50	

SAUTERNES.

	QT.	PT.
Inglenook Santerne (Codman & Hall Co.)	.75	.40
Haut Sauterne, Barton et Guestier (Codman & Hall Co.)	2.00	1.00
Sauterne, Barton et Guestier (Codman & Hall Co.)	1.25	.65
Haut Sauterne (Genond, Pere et Fils, Bordeaux)	1.25	.75
Barsac (A. de Luze & Fils), 1881	1.00	.50
Sauterne (A. de Luze & Fils), 1893	1.50	.75
Haut Sauterne (A. de Luze & Fils), 1878	2.00	1.00

MINERAL WATERS.

	QT.	PT.
White Rock Water ... Splits	.10	
White Rock Water	.35	.20
Apollinaris	.35	.20
Apollinaris ... Splits	.10	
Pureoxia Siphons of Seltzer		.20
Pureoxia Siphons, Carbonic		.20
Pureoxia Club Soda		.20

A Pops menu from 1901, the first Symphony Hall season

by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,200 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his sixteenth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 67 television shows, led 33 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings, now numbering four: *Sleigh Ride*, *America*, *Oscar & Tony*, and *The Red Sox Album*. He led the Pops for Chris Botti's *In Boston* CD and DVD, featuring special guests Sting, John Mayer, Josh Groban, Yo-Yo Ma, and Steven Tyler. The recording received multiple Grammy nominations and the television special aired on PBS stations nationally. Mr. Lockhart has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

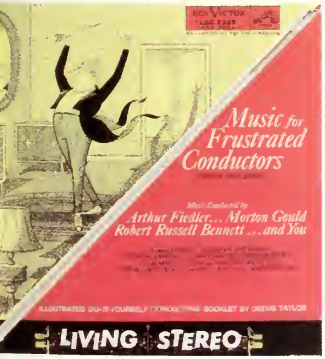
The 125th anniversary season of the Boston Pops opens with a gala concert featuring multiple Tony Award-winner Idina Menzel, the inimitable Doc Severinsen, who holds the distinction of having performed under the batons of Arthur Fiedler, John Williams, and Keith Lockhart, and the world premiere of "The Beatles Rock Band Sing Along," a collabo-

John Williams with director Steven Spielberg and violinist Itzhak Perlman during recording sessions for the soundtrack of Schindler's List (left)

Keith Lockhart, the twentieth Boston Pops conductor (right)

ration with Harmonix, MTV, and Apple Records. In addition to the world premiere of "The Dream Lives On," the new work in honor of the Kennedy brothers, the season will mark the 10th anniversary of the popular radio and TV show *From the Top*; focus on esteemed artists Dave Brubeck, Kelli O'Hara, Brian D'Arcy James, and Maureen McGovern; and honor the legacies of musical titans Ray Charles, Duke Ellington, Cole Porter, and Rodgers and Hammerstein. Daniel Bernard Roumain, who in concert melds his classical music roots with his own Haitian-American cultural references and vibrant musical imagination, and Ozomatli, the Grammy-winning, genre-defying sensation, join the orchestra for programs that continue the Pops tradition of showcasing the best and brightest new talent on the musical scene today. Returning to the Pops schedule are the legendary "Hooray for Hollywood" series with John Williams, and Gospel Night with Charles Floyd. To bring the 125th season to a close, the Boston Pops presents one of this country's greatest living legends—the incomparable Arlo Guthrie. Other highlights include a documentary, entitled *America's Orchestra: Celebrating 125 Years of the Boston Pops*, to air on PBS this spring, a national contest to win a trip to Boston's famous Fourth-of-July celebration, and several free outdoor concerts, details of which are available at bostonpops.org/125.

As Keith Lockhart sums up, "We hope that the upcoming Boston Pops season reflects the Pops' diversity of repertoire and gives the audience a glimpse into the storied history of this distinctively Boston creation—one of our country's greatest cultural treasures, as vibrant today as it was when it was founded in 1885."



Natalie Cole joined Keith Lockhart and the Boston Pops Orchestra for Opening Night at Pops 2008 (top)
Covers from albums made by the Boston Pops, the most-recorded orchestra in history: 1959 (left), 1980 (center), and 2009 (right)

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART | Conductor
JOHN WILLIAMS | Laureate Conductor
125th Season, 2010

KEITH LOCKHART conducting

Tuesday evening, May 18, at 8
Wednesday evening, May 19, at 8
Thursday evening, May 20, at 8
Friday evening, May 21, at 8
Saturday evening, May 22, at 8

The Boston Pops is honored to host the National 9/11 Flag during the Flag's two-year tour across America organized by the New York Says Thank You Foundation. Accompanying the Flag are members of Massachusetts and New York fire departments who participated in the rescue and recovery operations at Ground Zero. Firefighters and representatives from the New York Says Thank You organization are available to greet the audience on the orchestra level of Symphony Hall during intermission and after the concert, including Fabrizio Bivona, author of "Gone But Not Forgotten."

The New York Says Thank You Foundation has grown into one of the nation's leading organizations to transform the 9/11 Anniversary into a positive, hands-on platform for national volunteer service. Each year on the anniversary, the foundation sends hundreds of volunteers from New York along with disaster survivors from around the country to help rebuild communities around the United States recovering from disaster. It is a way of saying "thank you" for all the love and support Americans from across the country extended to New Yorkers in the days, weeks, and months following September 11, 2001.

Featured during intermission is a documentary film preview titled "New York Says Thank You," coming in 2011, from executive producers Jonathan Tisch and Jeffrey Stewart.

With deep appreciation to this week's honor guard participants

Anita Arnum, Firefighter/Paramedic, Acton Fire Department*
Fabrizio Bivona, Firefighter, New York State Paramedic, Critical Care Nurse
Martin Curran, Firefighter, Fire Department New York
Fred Ellis, Firefighter, Boston Fire Department*
Brian Fitzpatrick, Firefighter, Fire Department New York
Gerry Giunta, Deputy Chief, Salem Fire Department*
Jerry Lambert, Firefighter, Fire Department New York
Dave Legere, Firefighter, Lynn Fire Department
John Lightbody, Rescue Specialist*
Mark Lynch, Technical Search Specialist*
Tim Lynch, Structural Engineer*
Frank Ocello, Firefighter, Fire Department New York
Paul Penachio, Firefighter, Saugus Fire Department
Lee Prentiss, Firefighter, Ipswich Fire Department, Massachusetts Task Force - 1, K-9 Unit
Robert Reardon, Fire Lieutenant/Paramedic, Yarmouth Fire Department*
James Sands, Firefighter, Fire Department New York
Ed Seligman, Firefighter, Swampscott Fire Department*
Doug Spence, Firefighter (retired), Canton Fire Department
Tara, 9/11 Search & Rescue Dog
John Walis, Firefighter, Fire Department New York
Fritz White, Rescue Specialist*

Special thanks to the Executive Committee of the National 9/11 Flag:
Kevin Martinez, National 9/11 Flag Tour • Julia Mudloff, Director, National 9/11 Flag Tour
Jeff Parness, CEO & Founder, New York Says Thank You Foundation
Charlie Vitchers, credited with the recovery of flag in 2001

* indicates a member of Massachusetts Task Force - 1

Tuesday evening, May 18, 2010, at 8

KEITH LOCKHART conducting
with
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

SEASON SPONSORED BY FIDELITY INVESTMENTS

AMERICAN HEROES

The Fabric of America: A Journey of Hope
Film produced by Scott Rettberg and Megan Sleeper, edited by Bryan Norfolk

The Star-Spangled Banner — Smith/Key-Bennett
Honor guard features New York and Boston firefighters present during the rescue and recovery missions at the World Trade Center on and after 9/11/01

Liberty Fanfare — Williams

Excerpts from *Appalachian Spring* — Copland

America the Beautiful — Ward/Bates-Mathes
RENESE KING, VOCALIST

The Dream Lives On: A Portrait of the Kennedy Brothers (world premiere) — Boyer/Ahrens
ROBERT DE NIRO, MORGAN FREEMAN, ED HARRIS, and CHERRY JONES, NARRATORS
Commissioned for the Boston Pops 125th Anniversary by Keith Lockhart and the Boston Pops Orchestra, with generous support provided by Paul and Catherine Braverman and Robert and Evelyn Doran
Video by Susan Dangel and Dick Bartlett

INTERMISSION

For more about *The Dream Lives On*, see page 44.

"Gave proof through the night that our flag was still there."

—The Star-Spangled Banner lyrics by Francis Scott Key, 1814

On the morning of September 11, 2001, a very large American flag was hanging on construction scaffolding in New York City on the building at 90 West Street. This building still stands directly across from where the South Tower of the World Trade Center once stood. The flag was hanging before, during, and after the terrorist attacks on September 11, 2001. Barely surviving the attacks, it hung tattered over Ground Zero until late October. Charlie Vitchers, the construction superintendent of the southwest quadrant of Ground Zero, took possession of the flag when the building was finally stabilized. He knew that according to United States Flag Code, any American flag no longer a fitting emblem for display should be destroyed in a dignified way, preferably by burning. Overwhelmed by his experience of working 18 hours a day for ten months at Ground Zero, he soon forgot about the flag.

Thousands of Americans made the journey to Manhattan in the days, weeks, and months following 9/11 to help New Yorkers in any way possible. A five-year old boy named Evan Parness suggested that a group of New Yorkers directly affected by 9/11 band together with a mission to rebuild in disaster areas on every 9/11 anniversary. The group includes firefighters, construction workers, and 9/11 survivors. Their mission, begun in 2003, is to "pay it forward." They are called New York Says Thank You, and Charlie Vitchers is a member of the group.

On May 4, 2007, a tornado destroyed 95% of the city of Greensburg, Kansas, and New York Says Thank You traveled there to rebuild in September 2008. The Boy Scout troop of Greensburg planned a flag retirement ceremony to respectfully burn the American flags damaged in the tornado. Charlie remembered the 9/11 flag, sitting untouched for seven years, and brought it with him to Greensburg, Kansas, to be retired. Members of an assisted living facility heard that the flags were being stored in their residence, and decided they were too important to burn. They began stitching the 9/11 flag back together, filling the gaping holes with smaller American flags damaged in the tornado. In the next few years, an American flag from each state in the nation will provide the material to transform the flag back to its original thirteen-stripe format.

To learn more, join us on The National 9/11 Flag Tour: www.National911Flag.org

Doodletown Fifers — trad.-Hollenbeck

Presenting
ARLO GUTHRIE

Patriot's Dream — A. Guthrie

This Land Is Your Land — W. Guthrie

America, We're Proud to Serve — arr. Bass
The Army Goes Rolling Along—Anchors Aweigh—The U.S. Air Force—
Semper Paratus—The Marine's Hymn

Adagio for Strings — Barber

The Battle Hymn of the Republic — Steffe/Howe-Wilhousky

Patriotic Sing-Along — arr. Hayman
America—America the Beautiful—Yankee Doodle—
The Yankee Doodle Boy—You're a Grand Old Flag—
God Bless America

Presenting
BRIAN STOKES MITCHELL

Wheels of a Dream — Flaherty/Ahrens-Brohn

The Impossible Dream — Leigh/Darion-Mitchell/Troob

Hair by Michael Roffi
Makeup by Elizabeth Moon for Salon Roffi

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: John F. Kennedy Library Foundation; Deval Patrick Campaign; John F. Kennedy Hyannis Museum and Foundation; JFK Institute of Politics

Wednesday evening, May 19, 2010, at 8

KEITH LOCKHART conducting
with
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

SEASON SPONSORED BY FIDELITY INVESTMENTS

PRESIDENTS AT POPS

AMERICAN HEROES

The Fabric of America: A Journey of Hope
Film produced by Scott Rettberg and Megan Sleeper, edited by Bryan Norfolk

The Star-Spangled Banner — Smith/Key-Bennett
Honor guard features New York and Boston firefighters present during the rescue and recovery missions at the World Trade Center on and after 9/11/01

Liberty Fanfare — Williams

Excerpts from *Appalachian Spring* — Copland

Presenting
PATTI AUSTIN

We the People, the theme song for *Visions of America–A Photo Symphony*
Music by Roger Kellaway, lyrics by Alan and Marilyn Bergman, orchestration by Chris Walden

America the Beautiful — Ward/Bates-Mathes

The Dream Lives On: A Portrait of the Kennedy Brothers — Boyer/Ahrens
ROBERT DE NIRO, MORGAN FREEMAN, ED HARRIS,
and CHERRY JONES, NARRATORS
Commissioned for the Boston Pops 125th Anniversary by Keith Lockhart and the Boston Pops Orchestra, with generous support provided by Paul and Catherine Braverman and Robert and Evelyn Doran
Video by Susan Dangel and Dick Bartlett

INTERMISSION

For more about *The Dream Lives On*, see page 44.

Doodletown Fifers — trad.-Hollenbeck

MIDDLESEX COUNTY VOLUNTEERS FIFES & DRUMS

Presenting
ARLO GUTHRIE

Patriot's Dream — A. Guthrie

This Land Is Your Land — W. Guthrie

America, We're Proud to Serve — arr. Bass
The Army Goes Rolling Along—Anchors Aweigh—The U.S. Air Force—
Semper Paratus—The Marine's Hymn

Adagio for Strings — Barber

The Battle Hymn of the Republic — Steffe/Howe-Wilhousky

Patriotic Sing-Along — arr. Hayman
America—America the Beautiful—Yankee Doodle—
The Yankee Doodle Boy—You're a Grand Old Flag—
God Bless America

Presenting
BRIAN STOKES MITCHELL

Wheels of a Dream — Flaherty/Ahrens-Brohn

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Thursday evening, May 20, 2010, at 8

KEITH LOCKHART conducting
with
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

SEASON SPONSORED BY FIDELITY INVESTMENTS

TUFTS UNIVERSITY NIGHT AT POPS

AMERICAN HEROES

The Fabric of America: A Journey of Hope
Film produced by Scott Rettberg and Megan Sleeper, edited by Bryan Norfolk

The Star-Spangled Banner — Smith/Key-Bennett
Honor guard features New York and Boston firefighters present during the rescue and recovery missions at the World Trade Center on and after 9/11/01

Liberty Fanfare — Williams

Presenting
PATTI AUSTIN

We the People, the theme song for *Visions of America–A Photo Symphony*
Music by Roger Kellaway, lyrics by Alan and Marilyn Bergman, orchestration by Chris Walden

America the Beautiful — Ward/Bates-Mathes

The Dream Lives On: A Portrait of the Kennedy Brothers — Boyer/Ahrens
WILL LEBOW, NARRATOR
Commissioned for the Boston Pops 125th Anniversary by Keith Lockhart and the Boston Pops Orchestra, with generous support provided by Paul and Catherine Braverman and Robert and Evelyn Doran
Video by Susan Dangel and Dick Bartlett

INTERMISSION

For more about *The Dream Lives On*, see page 44.

Dear Alma Mater — Lewis

Tuftonia's Day — Hayes

THE AMALGAMATES, THE BEELZEBUBS, and THE JACKSON JILLS

Cello Concerto in C, Op. 37 (from the film *Deception*, 1946) — Korngold

AHRIM KIM, CELLO

2010 Winner of the New England Conservatory Concerto Competition

INTERMISSION

Doodletown Fifers — trad.-Hollenbeck

Adagio for Strings — Barber

The Battle Hymn of the Republic — Steffe/Howe-Wilhousky

Patriotic Sing-Along — arr. Hayman

America—America the Beautiful—Yankee Doodle—
The Yankee Doodle Boy—You're a Grand Old Flag—
God Bless America

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

CELEBRATING ARTHUR FIEDLER

This evening's concert is dedicated to Arthur Fiedler, Conductor of the Boston Pops from 1930 until his death in 1979. Fiedler, who left an indelible mark on the Boston Pops and American musical life was, for many, the very image of an orchestra conductor. Born in Boston on December 17, 1894, he came from a musical family. After early training with his father, a violinist in the Boston Symphony Orchestra, Arthur went to study in Berlin, returning to the United States at the outbreak of World War I. He joined the Boston Symphony in 1915 as a second violinist, later moving to the viola section.

Eager to move beyond the career of an orchestral player, he formed the Fiedler Sinfonietta, a chamber orchestra, in 1924. But he also had an even more ambitious dream: to offer free concerts to the citizens of Boston. In 1929 that dream became a reality, when he led the first Esplanade Concert, initiating a tradition that endures to this day.

Meanwhile, the Boston Pops was faltering under the overly serious direction of the Italian composer Alfredo Casella. The BSO management let Casella's

Arthur Fiedler and composer/arranger Leroy Anderson (top center)
Arranger Richard Hayman looks on as Duke Ellington and Fiedler listen to a playback of the 1965 recording "The Duke at Tanglewood" (bottom)

contract expire and offered Fiedler the job in 1930, sparking a period of remarkable growth for the Boston Pops. Under the leadership of its first American-born conductor, the orchestra became a best-selling recording ensemble and, years before it was referred to as "America's Orchestra," probably the country's most famous orchestra. Fiedler's innovative programs, mixing a wide range of classical music with arrangements of current popular songs and novelty numbers, grew widely popular and spawned numerous imitators. For years Fiedler and a touring orchestra took the Pops' music around the country. Beginning in 1970, *Evening at Pops*, a joint production of WGBH-TV in Boston and the BSO, gave both conductor and orchestra a national television presence.

Surely it didn't hurt that Fiedler was a master of self-promotion and had a colorful personality, a combination of old-world charm and curmudgeonly cynicism. On his 80th birthday, the indefatigable conductor remarked, "Give up? Quit now? Never. I'll keep working until I die. I'll die with my boots on. He who rests, rots." A *Boston Globe* editorial, published on July 11, 1979, the day after his death, commented, "By fighting his 84 years, by railing against them, the maestro realized what many fail to. He knew in his bones that you have to work, enjoy, complain, react, joke, assert oneself each minute, good or bad, until the end in order to live. Arthur Fiedler pulled that trick off neatly, and the man who was perhaps the best-known Bostonian in the world managed to avoid the withering of spirit which crushes many in their declining years." Nearly thirty years after his death, Arthur Fiedler's spirit continues to hover over springtime in Boston and the eternal return of the Pops.

A publicity photo from the mid-1960s of two best-selling RCA recording artists: Elvis Presley and Arthur Fiedler (top)
Always an innovator, Fiedler initiated what has become a beloved holiday tradition when he led the first Christmas Pops concert in 1974 (left)
Fiedler loved firefighting and was awarded honorary badges in more than 100 cities (bottom)

Friday evening, May 21, 2010, at 8

KEITH LOCKHART conducting
with
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

SEASON SPONSORED BY FIDELITY INVESTMENTS

THE ARTHUR FIEDLER CONCERT

AMERICAN HEROES

Bingham McCutchen LLP is proud to support the Boston Pops as a BSO Business Partner.

The Fabric of America: A Journey of Hope
Film produced by Scott Rettberg and Megan Sleeper, edited by Bryan Norfolk

The Star-Spangled Banner — Smith/Key-Bennett
Honor guard features New York and Boston firefighters present during the rescue and recovery missions at the World Trade Center on and after 9/11/01

Liberty Fanfare — Williams

Excerpts from *Appalachian Spring* — Copland

We the People, the theme song for *Visions of America–A Photo Symphony*
Music by Roger Kellaway, lyrics by Alan and Marilyn Bergman, orchestration by Chris Walden

America the Beautiful — Ward/Bates-Mathes
RENESE KING, VOCALIST

The Dream Lives On: A Portrait of the Kennedy Brothers — Boyer/Ahrens
WILL LEBOW, NARRATOR
Commissioned for the Boston Pops 125th Anniversary by Keith Lockhart and the Boston Pops Orchestra, with generous support provided by Paul and Catherine Braverman and Robert and Evelyn Doran
Video by Susan Dangel and Dick Bartlett

INTERMISSION

For more about *The Dream Lives On*, see page 44.

Doodletown Fifers	trad.-Hollenbeck
This Is My Country	Jacobs/Raye-Bass
America, We're Proud to Serve The Army Goes Rolling Along—Anchors Aweigh—The U.S. Air Force— Semper Paratus—The Marine's Hymn	arr. Bass
Adagio for Strings	Barber
The Battle Hymn of the Republic	Steffe/Howe-Wilhousky
Patriotic Sing-Along America—America the Beautiful—Yankee Doodle— The Yankee Doodle Boy—You're a Grand Old Flag— God Bless America	arr. Hayman

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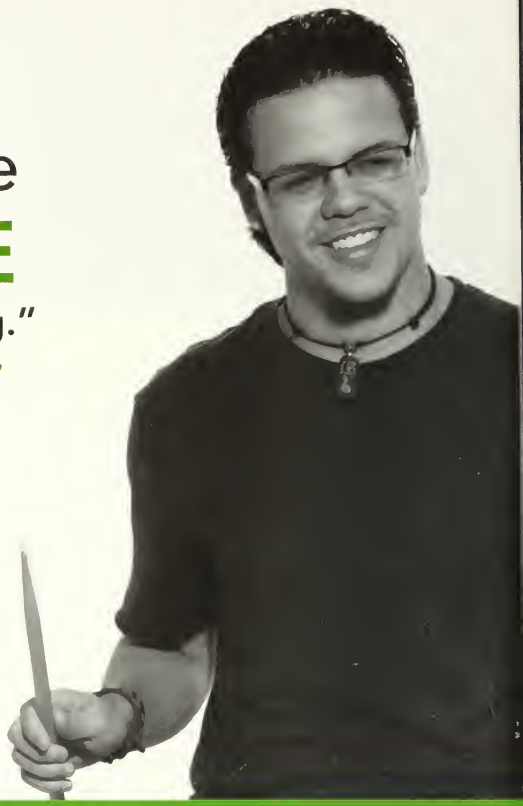
Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Roche Brothers; Navy League of the U.S.-Mass. Bay Council; Timberlane Regional Middle School; Olde New England Tours; Braintree Recreation Department; Castle Island Association; Peabody Recreation Department; Joseph Warren-Soley Lodge F. & A.M.; Sodality of Our Lady, St. Agnes Parish; Pennichuck Middle School; 1000 Southern Artery; Harvard Council on Aging

"This experience
TAUGHT ME
that I can achieve anything."
— Gustavo Hernandez, age 17



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We congratulate the 2009 Music Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

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Gustavo performing with the Boston Pops, May 20, 2009

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Gustavo Hernandez,
Max Ridley, Chris Juris
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Chris Middleton
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B. Kim, Tadesh Inagaki,
Christopher Nguyen,
Allyn Hayes McCourt
Boston Latin School

The 2010 Music Competition winners will perform with the Boston Pops on May 26, 2010.

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Saturday evening, May 22, 2010, at 8

KEITH LOCKHART conducting
with
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

SEASON SPONSORED BY FIDELITY INVESTMENTS

John Hancock Financial Services is proud to support the Boston Pops as a BSO Business Partner.

AMERICAN HEROES

The Fabric of America: A Journey of Hope
Film produced by Scott Rettberg and Megan Sleeper, edited by Bryan Norfolk

The Star-Spangled Banner — Smith/Key-Bennett
Honor guard features New York and Boston firefighters present during the rescue and recovery missions at the World Trade Center on and after 9/11/01

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Video by Susan Dangel and Dick Bartlett

INTERMISSION

For more about *The Dream Lives On*, see page 44.

ONE DAY UNIVERSITY® *at* Tanglewood

ONE DAY UNIVERSITY *at* Tanglewood

HISTORY. PSYCHOLOGY. DVOŘÁK (thrice!)

On Saturday, August 28, 2010

Join acclaimed professors from Yale, Amherst and Tufts for three stimulating presentations in Ozawa Hall. Then join conductor David Zinman as he leads the Boston Symphony Orchestra in two classical masterworks: Brahms' Piano Concerto No. 2, with Emanuel Ax, and Dvořák's *New World* Symphony.

The Two Americas of Antonin Dvořák
SOL GITTLEMAN ■ Tufts University
In 1892, as Ellis Island opened its doors to millions of immigrants, Dvořák arrived in New York in great luxury. He never saw Ellis Island, but would compose a work that would link him to, and musically define, the New World forever.

The Science of Mind Over Body
CATHERINE SANDERSON ■ *Amherst*
What's happening in our brain affects nearly everything in the body, frequently producing surprising and remarkable results. Come take a fascinating one hour tour of the mind.

Pinnacle Experience: Inside Brahms Piano Concerto No.2 and Dvořák's *New World* Symphony
CRAIG WRIGHT ■ *Yale University*
In the late 19th century Brahms and Dvořák were arguably the two most famous composers in the Western world. This lecture will discuss the history of both works and then pose a strategy for embracing them.

BOSTON SYMPHONY ORCHESTRA
BRAHMS Piano Concerto No. 2
DVOŘÁK Symphony No. 9, *From the New World*
David Zinman, conductor
Emanuel Ax, piano

EVENT SCHEDULE *for* AUGUST 28, 2010
■ *LECTURES TAKE PLACE IN OZAWA HALL* ■

1:30-2:30 pm	*Check in*
2:30-3:40 pm	SOL GITTLEMAN, University Professor, Tufts
3:40-4:00 pm	*Break*
4:00-5:10 pm	CATHERINE SANDERSON, Professor of Psychology, Amherst
5:10-5:30 pm	*Break*
5:30-6:40 pm	CRAIG WRIGHT, Professor of Music, Yale
6:40-8:00 pm	*Boxed Dinner*, Hawthorne Tent
8:30-10:30 pm	BOSTON SYMPHONY ORCHESTRA Koussevitzky Music Shed

GENERAL REGISTRATION: $299
Advance purchase required

Each registration includes all three professor presentations, boxed dinner, and one Section 17-20 Shed concert ticket at Tanglewood (Route 183, West Street, Lenox, MA)

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888-266-1200
or visit us online at:
www.tanglewood.org/onedayu

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Doodletown Fifers	trad.-Hollenbeck
This Is My Country	Jacobs/Raye-Bass
America, We're Proud to Serve The Army Goes Rolling Along—Anchors Aweigh—The U.S. Air Force— Semper Paratus—The Marine's Hymn	arr. Bass
Adagio for Strings	Barber
The Battle Hymn of the Republic	Steffe/Howe-Wilhousky
Patriotic Sing-Along America—America the Beautiful—Yankee Doodle— The Yankee Doodle Boy—You're a Grand Old Flag— God Bless America	arr. Hayman

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Monadnock Regional Middle School Band; Christian Heritage Academy; Sharon Men's Club; St. Julie Billiart Church; Forever Paw Animal Shelter; Raytheon; St. Mary's of the Assumption; Rotary Club of Warwick; U.S. Coast Guard Auxiliary INR; Marshfield Recreation Department; New England Specialty Tours; Chelmsford Jaycee Roosters; Simon W. Robinson Lodge; Barrington Community School; Friends of Wendy Ecker; First Academy; L & M Tours; Setting the Space; First Church Nashua

COMPOSER'S NOTE ABOUT *THE DREAM LIVES ON*

In the fall of last year, I received the kind of phone call composers dream about. Keith Lockhart, with whom I'd never spoken, called me to discuss his conception of a new work for the Boston Pops, in tribute to John, Robert, and Edward Kennedy, and to offer me the commission to compose the music for this project. Of course, I immediately accepted. I have had a longstanding deep admiration for the Kennedy brothers, and in fact for years had been contemplating a composition about JFK. A work celebrating these three great men was even more richly appealing.

In early 2010, I began research for this project, including consulting many books and archival recordings of speeches of the Kennedy brothers. I also traveled to Arlington National Cemetery to visit their graves. For me, this was a profoundly moving experience, which gave me an even greater sense of reverence for their places in American history. At the gravesites of John and Robert Kennedy, some of their most famous words are carved into stone. Many of these words memorialized at Arlington are also included in this new work, so I felt a sense of great responsibility for the task.

For my text collaborator on this project, Keith suggested Lynn Ahrens, who shared my deep admiration for the Kennedys. Lynn's theatrical instincts and experience were invaluable in shaping the text. It was her conviction that no factual exposition was necessary, but simply brief context provided by a few poetic lines, with most of the words being those of the Kennedy brothers themselves.

Both John and Robert Kennedy died before I was born (in 1970), so I am too young to have memories of them during their lifetimes. Yet I have had a profound awareness of their lives, achievements, and tragic losses for as long as I can remember. This work does not dwell on how they died. Rather, it celebrates how they lived. Ted Kennedy joined the Senate eight years before my birth, so throughout most of my life, until his death last year, I'd been aware of his work as a tireless champion of countless important causes. Yet it was not until I began to research his life for this project that I became more fully aware of the remarkable scope of his legislative achievements, over more than four decades.

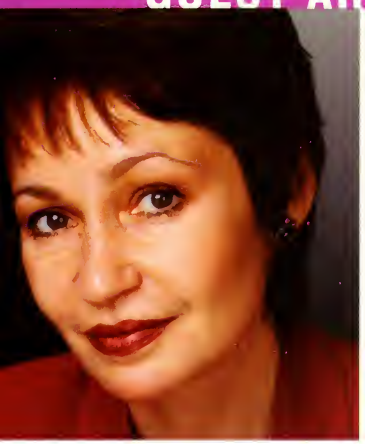
For me, the most inspiring aspects of the Kennedy brothers' legacy are a commitment to idealism, and a sense of enduring optimism for our nation and for mankind. Thus the title of the work, *The Dream Lives On*, is taken from one of Ted Kennedy's last public speeches, at the Democratic National Convention in 2008. Although he was valiantly struggling with brain cancer, and overcoming great odds just to deliver that address, the optimism of his speech was remarkable; and that optimism, typical of the Kennedys, has set the tone for this work.

I would like to acknowledge how personally meaningful these performances are to me. As a composer, the superb recordings of the Boston Pops have influenced me over many years. Also, as a Rhode Island native, I grew up with a deep admiration for the musicians of this great orchestra. Performances I attended here at Symphony Hall some 20 years ago, as a college student and fledgling composer, were among my most formative musical experiences. Since then, it has been a dream of mine to have my music performed in this historic hall by these extraordinary musicians, and the fulfillment of this dream through these performances is something I shall always treasure. That the work being premiered is in tribute to these men for whom I have such reverence, with their words being read by three of the most acclaimed actors of our time, makes this more than simply a memorable occasion. It is, quite simply, as profound an honor as I can imagine for a composer, and words cannot express my gratitude at having been given this opportunity.

I would like to thank Lynn Ahrens, Susan Dangel, Dennis Alves, the Pops staff, all the members of the Boston Pops Orchestra and Tanglewood Festival Chorus, narrators Robert De Niro, Morgan Freeman, Ed Harris, and Cherry Jones, and especially Keith Lockhart. It has been my privilege to work with all of you on this special project.

The musical score bears the following inscription: "dedicated with profound respect to the memory of John F., Robert F., and Edward M. Kennedy."

—Peter Boyer, May 2010



Joan Marcus

LYNN AHRENS

Lyricist, librettist, and author Lynn Ahrens has received Broadway's "triple crown"—Tony Award, Drama Desk Award, and Outer Critics Circle Award—plus two Grammy nominations, for the score of *Ragtime*. Other Broadway credits include book and lyrics for *Once On This Island* (two Tony nominations for Best Book and Score, London's Olivier Award, Best Musical); *Seussical* (Grammy nomination, one of the most performed shows in America); *A Christmas Carol* (ten years at Madison Square Garden, music by Alan Menken); lyrics for *My Favorite Year* (Lincoln Center Theater); and special material for *Chita Rivera: The Dancer's Life*. Lynn was most recently represented on Broadway with the 2009 revival of *Ragtime*. Other Lincoln Center Theater and off-Broadway credits include book and lyrics for *The Glorious Ones* (two Drama Desk nominations) and *Dessa Rose*; lyrics for *A Man of No Importance* (Outer Critics Circle Award, Best Musical) and *Lucky Stiff*. For her work in film, Lynn received two Academy Award nominations and two Golden Globe nominations for the score of Twentieth Century Fox's animated feature film *Anastasia.* She wrote lyrics for the feature film *Camp* (IFC Films), the recent documentary *After the Storm,* and others. For television, she is a mainstay songwriter/singer for the renowned animated series *Schoolhouse Rock,* and wrote the musical teleplay for *A Christmas Carol* (Hallmark Entertainment/NBC). For her work as a writer and producer, she has received the Emmy Award and four Emmy nominations. Her songs have been recorded or performed by Aretha Franklin, Aaliyah, Johnny Mathis, Richard Marx and Donna Lewis, Renée Fleming and Bryn Terfel, Donny Osmond, Deana Carter, Audra McDonald, and many others. Her short stories and essays have appeared nationally and have been nominated for Best American Essays and the Pushcart Anthology. Lynn Ahrens serves on the Dramatists Guild Council of America and co-chairs the Dramatists Guild Fellows Program for Emerging Writers. Last year marked her twenty-sixth year of collaboration with composer Stephen Flaherty. Visit ahrensandflaherty.com for further information.

PATTI AUSTIN

Grammy winner Patti Austin has made seventeen solo albums, and has performed on both the Grammy and Oscar programs. Her most recent release, *Avant-Gershwin* (Rendezvous Entertainment), won Austin the 2008 Grammy for Best Jazz Vocal Performance. A re-imagining of George Gershwin's complex and fascinating body of work, the album includes Austin's fresh interpretations of selections from *Porgy and Bess*, "Swanee," and "Lady Be Good." Patti currently serves as the spokesperson for the American Heart Association's (AHA) "Power To End Stroke" campaign, and her label recently partnered the release of the album *Forever, For Always, For Luther Volume II* with that campaign. She has also performed for AIDS-related organizations, appearing in several major benefit concerts in San Francisco and Los Angeles. Daughter of jazz trombonist Gordon Austin and goddaughter of musical legends Quincy Jones and Dinah Washington, Patti made her stage debut with Washington at Harlem's Apollo Theater. During the '70s she sang backing vocals for Paul Simon, Cat Stevens, James Brown, Joe Cocker, Bette Midler, Roberta Flack, Luther Vandross, and Diana Ross, and performed countless commercial jingles. At the beginning of the '80s, Patti earned a wider audience through her participation on a series of albums with Jones including his best-selling *Stuff Like That*, his Grammy-winning classic *The Dude*, and his *From Q With Love Vols. 1 & 2* via the standout track "If This Time Is the Last Time." Her early solo career resulted in the hit "Baby Come To Me," with James Ingram; the R&B smash "The Heat of Heat"; and the Oscar-nominated "How Do You Keep the Music Playing?" Her other albums include *The Real Me*, *Carry On*, *Love Is Gonna Getcha*, *That Secret Place*, *Patti Austin Live*, *In and Out of Love*, and *On The Way to Love*, and the Grammy-nominated *For Ella*. She has also written and created her own one-woman show, co-created the musical extravaganza *Beboperella*, and is the co-creator of *Oh Freedom*. Patti Austin has made several previous Boston Pops appearances, including a 2003 performance for PBS's *Evening at Pops*.

PETER BOYER

Peter Boyer has emerged in recent years as one of the most frequently performed American orchestral composers of his generation. His orchestral works have received nearly 250 public performances, by more than 80 orchestras, including the Dallas Symphony, Nashville Symphony, Pacific Symphony, Phoenix Symphony, Brooklyn Philharmonic, Buffalo Philharmonic, Kansas City Symphony, Virginia Symphony, Hartford Symphony, and dozens of others. He has conducted recordings of his music with the London Symphony Orchestra and the Philharmonia. His works have received national broadcasts in the U.S. and abroad. He has received seven national awards for his work, including two BMI Awards for young composers, the First Music Carnegie Hall commission, and the Lancaster Symphony Composer's Award. Boyer was commissioned by the Boston Pops Orchestra and conductor Keith Lockhart to compose a work celebrating the legacy of the Kennedy brothers. This week at Symphony Hall, Mr. Lockhart and the orchestra give the premiere performances of that work, *The Dream Lives On: A Portrait of the Kennedy Brothers*. Conductor Miguel Harth-Bedoya has appointed Boyer as the 2010-11 Composer-in-Residence for the Fort Worth Symphony Orchestra. Boyer's major work *Ellis Island: The Dream of America* for actors and orchestra, which celebrates the historic American immigrant experience, has been his most successful composition to date. Premiered in 2002, the work has received over 100 live performances, making it one of the most-performed large-scale orchestral works of the last decade. Boyer's recording of *Ellis Island* was released by Naxos in its American Classics Series in 2005, and was nominated for a Grammy Award for Best Classical Contemporary Composition. In addition to his work for the concert hall, Boyer is active in the film and television music industry. He has contributed orchestral arrangements to such major film scores as *Star Trek*, the Oscar-winning *Up*, *Mission: Impossible III*, and *Speed Racer* (all for composer Michael Giacchino); twice arranged music for the Academy Awards, including the 2009 telecast; and composed music for The History Channel. Born in Providence, Rhode Island, in 1970, Peter Boyer holds a bachelor's degree from Rhode Island College, and his master's and doctorate from The Hartt School of the University of Hartford. He later studied privately with composer John Corigliano in New York, and moved to Los Angeles to study film and TV scoring at USC, where his teachers included Elmer Bernstein. Since 1996 Boyer has taught at Claremont Graduate University, where he holds the Helen M. Smith Chair in Music and the rank of full professor.

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ROBERT DE NIRO

Robert De Niro launched his prolific motion picture career in Brian De Palma's *The Wedding Party* in 1969. By 1973 he had twice won the New York Film Critics Award for Best Supporting Actor for his performances in *Bang the Drum Slowly* and Martin Scorsese's *Mean Streets*. In 1974 De Niro won the Academy Award for Best Supporting Actor for his portrayal of the young Vito Corleone in *The Godfather, Part II*. In 1980 he won the Oscar for Best Actor for his portrayal of Jake La Motta in Scorsese's *Raging Bull*. He has also earned Oscar nominations for Travis Bickle in Scorsese's *Taxi Driver*, as a Vietnam vet in Michael Cimino's *The Deer Hunter*, as a catatonic patient brought to life in Penny Marshall's *Awakenings*, and in 1992 as ex-con Max Cady in Scorsese's remake of *Cape Fear*. Other awards include the Kennedy Center Honor, the Hollywood Actor Award from the Hollywood Film Festival, the Stanley Kubrick Award from the BAFTA Britannia Awards, and the 2010 Movies for Grownups Lifetime Achievement Award from AARP magazine. Recent and upcoming projects include Miramax's *Everybody's Fine*, Nu Image Films' *Stone*, Universal Pictures' *Little Fockers* (the third installment of Tribeca Productions' *Meet the Parents* franchise), Universal Pictures' *The Dark Fields*, and 20th Century Fox's *Machete*. De Niro's distinguished body of work also includes performances in Elia Kazan's *The Last Tycoon*; Bernardo Bertolucci's *1900*; Ulu Grosbard's *True Confessions* and *Falling in Love*; Sergio Leone's *Once Upon a Time in America*; Scorsese's *King of Comedy*, *New York, New York*, *Goodfellas*, and *Casino*; Terry Gilliam's *Brazil*; Roland Joffe's *The Mission*; Brian De Palma's *The Untouchables*; Alan Parker's *Angel Heart*; Martin Brest's *Midnight Run*; David Jones's *Jacknife*; Martin Ritt's *Stanley and Iris*; Neil Jordan's *We're No Angels*; Ron Howard's *Backdraft*; Michael Caton-Jones's *This Boy's Life* and *City By The Sea*; John McNaughton's *Mad Dog and Glory*; Kenneth Branagh's *Mary Shelley's Frankenstein*; Michael Mann's *Heat*; Barry Levinson's *Sleepers* and *Wag the Dog*; Jerry Zaks's *Marvin's Room*; Tony Scott's *The Fan*; James Mangold's *Copland*; Alfonso Cuarón's *Great Expectations*; Quentin Tarantino's *Jackie Brown*; John Frankenheimer's *Ronin*; Harold Ramis's *Analyze This* and *Analyze That*; Joel Schumacher's *Flawless*; Des McNuff's *The Adventures of Rocky and Bullwinkle*; George Tillman's *Men of Honor*; John Herzfeld's *Fifteen Minutes*; Frank Oz's *The Score*; Tom Dey's *Showtime*; Nick Hamm's *Godsend*; John Polson's *Hide and Seek*; Mary McGuckian's *The Bridge of San Luis Rey*; DreamWorks' *Shark Tale*; Jay Roach's *Meet The Parents* and *Meet the Fockers*, Barry Levinson's *What Just Happened*, and John Avnet's *Righteous Kill*. De Niro takes pride in the development of his production company, Tribeca Productions, in the

Tribeca Film Center, (founded with Jane Rosenthal in 1988), and in the Tribeca Film Festival (founded with Rosenthal and Craig Hatkoff in 2001 as a response to the attacks on the World Trade Center). Through Tribeca Productions, De Niro develops projects on which he serves in a combination of capacities, including producer, director, and actor. Tribeca's *A Bronx Tale* (1993) marked De Niro's directorial debut. He later directed and co-starred in *The Good Shepherd*.

MORGAN FREEMAN

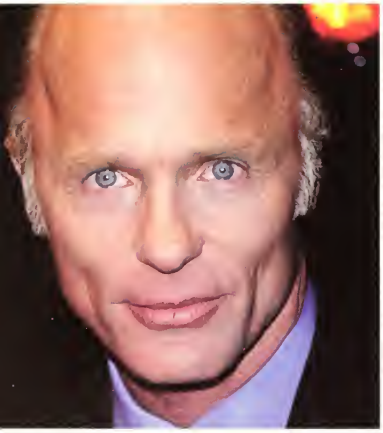
Academy Award-winning actor Morgan Freeman has appeared in some of the most critically and commercially successful films of all time, including his most recent film, *Invictus*—his third collaboration with director Clint Eastwood—which garnered his fifth Oscar nomination for his portrayal of Nelson Mandela. After beginning his acting career on the off-Broadway stage productions of *The Niggerlovers* and the all African-American production of *Hello, Dolly,* Freeman segued into television and film, appearing on the long-running Children's Television Workshop classic *The Electric Company,* and the films *Coriolanus* (1979), *Attica* (1980), *Brubaker* (1980), *Eyewitness* (1981), and *Death of a Prophet* (1981). His 1978 Broadway performance as Zeke in *The Mighty Gents* garnered Freeman both a Tony Award nomination and Drama Desk Award. His stage work earned him three Obie Awards and a second Drama Desk nomination for the role of Hoke Colburn, which he created for the Alfred Uhry play *Driving Miss Daisy* and reprised in the 1989 Oscar-winning movie of the same name. His powerful turn as the pimp Fast Black in *Street Smart* (1987) brought his first Academy Award nomination. In 1989 he was nominated for Best Supporting Actor in *Driving Miss Daisy* and co-starred in the drama *Glory*. His career soared to new heights in *Robin Hood: Prince of Thieves* (1991) and the multi-Oscar winning *Unforgiven* (1992), his first collaboration with Eastwood. Mr. Freeman's moving performance in *The Shawshank Redemption* (1994) brought his third Academy Award nomination. Box office hits *Se7en* (1995) and *Kiss the Girls* (1997) followed, as well as Steven Spielberg's *Amistad* (1997) and *Deep Impact* (1998). In the late '90s, Freeman began his own production company, Revelations Entertainment, whose first feature, *Mutiny*, was released in 1999. Other Revelations Entertainment features that he has both produced and starred in include *Along Came a Spider, Feast of Love, 10 Items or Less*, and *The Maiden Heist*. His distinctive and authoritative voice pro-

vided the narration for two Academy Award-winning documentaries, *The Long Way Home* (1997) and *The March of the Penguins* (2005). In 2000 Freeman first showed his comedic side by appearing in Neil Labute's dark comedy *Nurse Betty*. Memorable co-starring bows in *The Sum of All Fears* (2002) and *Bruce Almighty* (2003) followed. In 2005 Freeman re-teamed with Clint Eastwood for *Million Dollar Baby*, earning his fourth Oscar nomination. Continuing his string of commercial successes, Freeman joined the ensemble casts in Christopher Nolan's *Batman Begins* and *The Dark Knight*, and top-lined with Jack Nicholson in the *The Bucket List*. Morgan Freeman is a longtime sailor and has recently earned his private pilot's license. With his Ground Zero blues club in Clarksville, Mississippi, he aims to keep the blues tradition alive. In 1973 he co-founded the Frank Silvera Writers' Workshop, which seeks to service the successful playwrights of both today and the new millennium. He is a member of the Board of Directors for Earth Biofuels, a company whose mission is to promote the use of clean-burning fuels in America. He also supports Artists for a New South Africa and the Campaign for Female Education.

ARLO GUTHRIE

Folk music icon Arlo Guthrie is a legendary artist who shares timeless stories and unforgettable classic songs as he carries on the Guthrie Family legacy. Both a singer-songwriter and social commentator, he left the major record label system in 1983 and launched own label, Rising Son Records. Currently operated by his two daughters Annie and Cathy Guthrie, Rising Son debuted with the release of Arlo's *Someday* (1986) and houses Arlo's complete catalogue as well as albums by Pete Seeger & Arlo Guthrie, Sarah Lee Guthrie & Johnny Irion, Abe Guthrie and his band Xavier, Folk Uke (Cathy Guthrie and Amy Nelson, daughter of Willie Nelson), plus the soundtrack to *Woody Guthrie Hard Travelin'* and a tribute CD to the influential banjo player Derroll Adams. *In Times Like These* (2007) features Arlo alongside the University of Kentucky Symphony Orchestra and marks the culmination of his work with 27 different symphony orchestras and more than 40 live concerts. His 1998 guest appearance with Keith Lockhart and the Boston Pops at Symphony Hall was recorded for PBS's *Evening at Pops* and his 2001 performance at the Pops' Fourth of July concert on the Esplanade aired on A&E. In celebration of the 40th anniversary of Woodstock, Rising Son released *Arlo Guthrie: Tales of '69* on

August 18, 2009. Recorded just prior to Woodstock, the recently discovered lost tape highlights Arlo live in concert in Long Island, New York. When not at home in Washington, Massachusetts, Arlo tours the world. "Guthrie Family Rides Again" marks the second North American tour featuring Arlo on stage with his children and grandkids; in 2006 they traveled together in the "Guthrie Family Legacy Tour." In 2005, as part of a Guthrie Foundation-sponsored tour, the family rode the Amtrak City of News Orleans train from Chicago to New Orleans, stopping along the way to perform benefit concerts, raising more than $140,000 in cash and garnering hundreds of replacement instruments for musicians suffering in the aftermath of Hurricane Katrina. In 1991 he purchased the old Trinity Church near Stockbridge, Massachusetts, which is now home to The Guthrie Center, named for his parents, and The Guthrie Foundation. The Guthrie Center is a not-for-profit interfaith church foundation dedicated to providing a wide range of local and international services. The Guthrie Foundation is a separate not-for-profit educational organization that addresses issues such as the environment, health care, cultural preservation, and educational exchange. The current "Guthrie Family Rides Again" features three generations of Guthries including Arlo's son Abe, daughters Cathy, Annie, and Sarah Lee Guthrie, and Sarah Lee's musical partner and husband Johnny Irion. The youngest generation of Guthrie kids join in on select songs. Along with Arlo's standards, the concerts spotlight a selection of unpublished Woody Guthrie lyrics recently put to music by such distinguished artists as Billy Bragg, Wilco, Eliza Gilkyson, Janis Ian, Wenzel, The Klezmatics, and others. The Guthrie Family was featured in the November 2007 issue of *Vanity Fair* as part of the "Music Portfolio Series on Folk Legends," a series featuring leaders in different musical genres.



ED HARRIS

Ed Harris will next be seen on screen in the Peter Weir film *The Way Back* and in Dustin Lance Black's *What's Wrong With Virginia?* His film credits include *Appaloosa* (director, co-screenwriter, and star), *Copying Beethoven, A History of Violence* (National Society of Film Critics Award), *The Hours* (Oscar, Golden Globe, SAG, and BAFTA nominations), *Pollock* (directing debut, Oscar nomination), *Gone Baby Gone, Stepmom, The Truman Show* (Oscar nomination, Golden

Globe Award), *Apollo 13* (Oscar and Golden Globe nominations, SAG Award), *The Right Stuff, A Flash of Green, Places in the Heart, Sweet Dreams, Jacknife, State of Grace*, and *The Third Miracle*. Harris received both an Outer Critics Circle Award nomination (Outstanding Solo Performance) and a Lucille Lortel Award nomination (Outstanding Solo Show) for the Off-Broadway production of *Wrecks* at New York City's Public Theatre. He originated the role, with writer/director Neil LaBute, for the play's world premiere at the Everyman Palace Theatre in Cork, Ireland, and recently reprised it to critical acclaim at the Geffen Theater in Los Angeles. His theater credits include Ronald Harwood's *Taking Sides*, Sam Shepard's plays *Fool for Love* (Obie) and *Simpatico* (Lucille Lortel Award for Best Actor), George Furth's *Precious Sons* (Drama Desk Award), as well as *Prairie Avenue, Scar, A Streetcar Named Desire, The Grapes of Wrath*, and *Sweet Bird of Youth*.

CHERRY JONES

Cherry Jones's Broadway credits include *Faith Healer*, *Doubt*, The Lincoln Center Theater production of *The Heiress*, *Imaginary Friends*, *Major Barbara*, *A Moon for the Misbegotten*, *Our Country's Good*, and *Angels in America*. Off-Broadway and regional credits include *Flesh & Blood*, *Pride's Crossing*, *The Baltimore Waltz*, *Night of the Iguana*, *The Good Person Setzuan*, and twenty-five productions as a company member of the American Repertory Theater, including *Twelfth Night*, *The Three Sisters*, *The Caucasian Chalk Circle*, and *Lysistrata*. On television, she is currently playing President Allison Taylor on Fox's *24*; she also appeared in the Lifetime Television movie "What Makes a Family." Her feature film credits include *Oceans' Twelve*, *The Village*, *Signs*, *Swimmers*, *Cradle Will Rock*, *Erin Brockovich*, *The Horse Whisperer*, *The Perfect Storm*, and *Divine Secrets of the Ya-Ya Sisterhood*. Her numerous awards include one Emmy, two Tonys, two Obies, two Joseph Jeffersons, two Lucille Lortels, three Drama Desks, three Outer Critics Circles, the Sidney Kingsley, the Elliott Norton, and the Drama League. Cherry Jones is a native of Paris, Tennessee, a graduate of Carnegie Mellon University, and a proud member of Equity since 1978.

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AHRIM KIM

Cellist Ahrim Kim has been awarded top prizes in numerous competitions in the United States, including the Houston Symphony Ima Hogg Young Artists Competition, the Hudson Valley Philharmonic String Competition, the Five Towns Music Competition, and the Corpus Christi International Competition. Most recently, she was awarded a special prize at the Cassado International Cello Competition in Japan. In Korea, she has won prizes in both the Korea Times and Busan music competitions. Ms. Kim has performed as soloist with the Symphony by the Sea, Hudson Valley Philharmonic, and the Houston Symphony, and has appeared at Jordan Hall, Alice Tully Hall, Sarasota, Bowdoin, Orford, and the Salzburg Mozarteum. She is the founding cellist of the Klimt Trio, and this summer will attend the Yellow Barn Chamber Music Festival in Vermont. Born in 1985, Ahrim began her cello studies at age six in Seoul, South Korea. She was accepted to the Yewon Arts School and later studied at the Seoul Arts High School. Having moved to the U.S. in 2002, she continued her musical education at Juilliard's Pre-College Division. She holds a bachelor's degree from the New England Conservatory, where she studied with Laurence Lesser and received the Gregor Piatigorsky Scholarship award multiple times. Currently pursuing a master's degree at NEC under the tutelage of Natasha Brofsky, she will be returning in the fall for a graduate diploma.

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RENESE KING

Since her "debut" solo performance of the Lord's Prayer at the age of two, accompanied by the percussive clanking and hissing of ancient heating ducts in a basement church school room, Renese King has brought her array of musical talents from spiritual and gospel singing at the church podium to timpani playing on the Carnegie Hall stage. Recognized regionally as a talented instrumentalist, choral director, and arranger, she has appeared throughout the east coast and internationally as an accompanist, vocalist, and percussionist with a number of Massachusetts-based choral and orchestral ensembles. But it is her soulful and moving voice that has piqued growing national attention. Appearing alongside noted personalities such as Amy Grant, Vince Gill, Rockapella, New York Voices, and Peter Jennings, Ms. King has made featured and guest solo appearances in several concerts, national television broadcasts, a national tour, and a CD release with the Boston Pops Orchestra and the Tanglewood Festival Chorus. She has been featured in her own arrangements for gospel chorus, orchestra, and voice with the Boston Pops, Jennifer Holliday, Utah Symphony, Melrose Symphony, Thayer Symphony, Merrimack Philharmonic, New England Orchestra, Berklee College of Music's Reverence Gospel Ensemble, New England Conservatory's Millennium Choir, and many other ensembles in the New England area. Her voice is featured on the soundtrack of award-winning director Stanley Nelson's documentary film *Freedom Riders*, scheduled to air on the PBS series *American Experience* in 2011. Renese King holds a position in student affairs at Berklee College of Music, is director of the Re-Union Choir, associate director of music at Boston's historic Union United Methodist Church, and choral director at the Waymark Seventh Day Adventist Church. She is committed to the unifying and uplifting message at the heart of gospel music.

WILL LEBOW

As an ART company actor Will appeared in more than 55 productions over 17 seasons at the American Repertory Theater, including Shylock in *Merchant of Venice*, Heiner Muller in *Full Circle* (Elliot Norton Award), Father in *Nocturne* (Drama Desk Nomination), Hamm in *Endgame*, The Judge in David Mamet's *Romance*, Bohr in *Copenhagen*, and Sagot in Steve Martin's *Picasso at the Lapin Agile*. Roles at the Huntington Theatre include Sir Anthony Absolute in *The Rivals*, Don Armado in *Love's Labour's Lost*, and Sam/Orfeo in Melinda Lopez's *Sonia Flew*. Will has performed extensively with the Boston Pops, narrating *Casey at the Bat*, *'Twas the Night Before Christmas*, and world premieres of musical settings of *How the Grinch Stole Christmas*, *The Polar Express*, and Charles Dickens' *A Christmas Carol*. With Boston Boroque he performed the role of the Pasha in Mozart's *Abduction from the Seraglio*, and with Boston Lyric Opera he appeared as The Major Domo in *Ariadne auf Naxos*. Film and TV credits include *Next Stop Wonderland*, *What Doesn't Kill You*, *Second Sight*, and six seasons as Stanley on Comedy Central's *Dr. Katz: Professional Therapist*.

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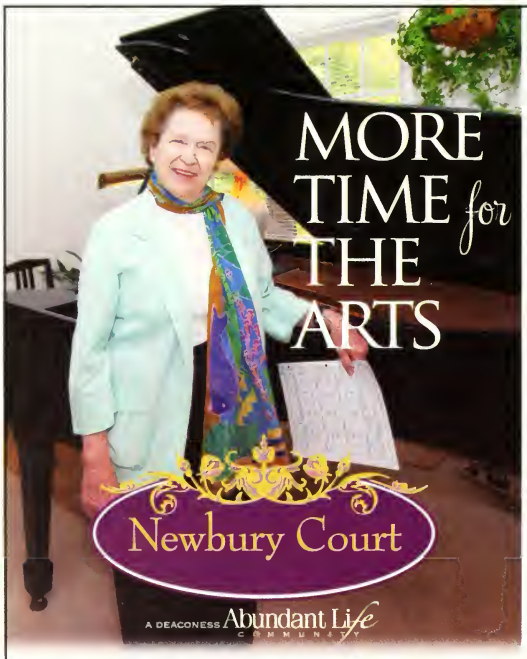

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The Middlesex County Volunteers Fifes & Drums (MCV) was established in 1982 by Boston-area musicians who wished to explore further the repertoires of the regimental fife and drum corps associated with the European or American armies during the American War for Independence, 1775-1783. Today MCV has evolved into a repertory ensemble performing martial, dance, and folk music drawn from 17th-, 18th- and 19th-century sources in America and Europe as well as more recent compositions. In February 2010 MCV represented the United States at the Edinburgh Military Tattoo's Salute to Australia held in Sydney. MCV's next major international production will be in Malmo, Sweden, in May 2011. MCV has appeared on multiple occasions with Keith Lockhart and the Boston Pops Orchestra. Visit mcvfifesanddrums.org for more information.

BRIAN STOKES MITCHELL

Dubbed "the last leading man" by *The New York Times*, Tony Award-winner Brian Stokes Mitchell has enjoyed a spectacular career that spans Broadway, television, and film as well as performances in the great American concert halls. His Broadway roles include Don Quixote in *Man of La Mancha* (Tony nomination and the Helen Hayes Award) and Fred Graham/Petruchio in *Kiss Me, Kate* (Tony, Drama Desk, and Outer Critics Circle awards). Other Broadway performances include Coalhouse Walker, Jr., in *Ragtime* (Tony nomination), August Wilson's *King Hedley II* (Tony nomination), *Kiss of the Spider Woman, Jelly's Last Jam* (replacing Gregory Hines), and David Merrick's *Oh, Kay!* His performance in *Mail* earned him the Theatre World Award for Outstanding Broadway Debut. He has also starred at City Center's Encores in *Do Re Mi*, *Carnival*, and *Kismet*. In 1998 Stokes made his Carnegie Hall debut with Audra McDonald in the televised *Gershwin's 100th* with the San Francisco Symphony; he has performed there numerous times since, most notably in *South Pacific* and his own sold-out solo debut. For three consecutive years, he has appeared on the Hollywood Bowl Summer Series, in *South Pacific*, *Les Miz*, and

Guys and Dolls. This coming summer he will be at Ravinia starring with Patti LuPone in *Annie Get Your Gun*. He has appeared in concerts at Disney Hall in Los Angeles, Symphony Hall with the Boston Pops Orchestra, Tanglewood, Ravinia, Radio City, and the White House. An extremely versatile singer, he has worked with Keith Lockhart, John Williams, Dianne Reeves, Frederica von Stade, Reba McIntire, Barbara Cook, Denyce Graves, the Jazz at Lincoln Center Big Band, the Mormon Tabernacle Choir, and the Muppets. His cabaret debut at Feinstein's at the Regency earned him both New York's MAC and Nightlife awards. In Washington, D.C., he has performed for Presidents Obama and Clinton and has become a staple on PBS's July 4th and Memorial Day concerts. A frequent guest at the Kennedy Center, he appeared in the title role of *Sweeney Todd* at the Sondheim Celebration. His screen credits began with a seven-year stint on *Trapper John, M.D.,* and have continued with films, recurring roles, and guest appearances on everything from PBS's *Great Performances* to *Frasier* and *Ugly Betty*. He has appeared on more than a dozen albums including his own critically acclaimed eponymous solo CD. As a writer he was a contributor to the book *Hirschfeld's Harlem*, wrote the preface to *At This Theatre*, and last fall was a co-author of *Lights on Broadway with Brian Stokes Mitchell,* a theatrical primer for young people. For fun he has been known to fly planes and jump out of them, and can ride a bicycle on a high wire. He has worked with numerous charitable organizations from the March of Dimes to the USO, and is in his fifth term as President of the Actors' Fund. He resides in New York City with his wife, son, and rescued mutt, Diggidy. He has made many Boston Pops appearances, most recently for Pops at Tanglewood in 2008. Visit Brianstokes.com for more information.

TUFTS A CAPPELLA GROUPS

Founded in 1984, the **Amalgamates** are Tufts University's oldest coed *a cappella* group, celebrating their 25th anniversary this year. The 'Mates have a tradition of musical excellence represented by both the current singers and a network of over 150 alumni worldwide. In the past, the group has performed at the National Portrait Gallery in London, Disney World, Rockefeller Center, "The Strip" in Las Vegas, Spain, Jamaica, Paris, Dusseldorf, Fenway Park, and many other locations around the globe. Their past albums have won Contemporary *A Cappella* Recording Awards (CARAs), ranging from Best Song to Best Soloist to Best Mixed Collegiate Album; they have also had a number of songs featured on the annual Best of College *A Cappella* (BOCA) CDs. Currently, the 'Mates are working on a new album to be released next fall, and they recently released a two-song EP entitled "Teaser."

The **Beelzebubs** were originally formed in 1962 by a group of Tufts men in the basement of West Hall. They named themselves "Jumbo's Disciples: The Beelzebubs," a reference from John Milton's epic poem "Paradise Lost." Throughout the next few decades and into the new millennium, the Bubs have continued to develop their style while also performing some music from the group's past. To date, the Bubs have recorded 25 studio and three live albums, and have won several awards for performing and recording. They also boast an active alumni association whose foundation raises funds for music in Boston's public schools. Not only is this group rich in history, but they have also grown into a hip, good-looking group of men whose new motto is "fun through song." The Bubs were first runners-up in NBC's *a cappella* group singing contest *The Sing-Off*, which premiered in December 2009.

Founded in 1963, the **Jackson Jills** is Tufts' oldest all-female *a cappella* group. This non-profit group frequently sings at charity events, fundraisers, nursing homes, schools, and for private parties around the east coast. Over the years, the Jills have sung at Symphony Hall with the Boston Pops and for personalities including Senator John Kerry. Their repertoire ranges from standards like the Beatles and Pat Benatar to newcomers like Sara Bareilles and the Black Eyed Peas. In recent years, the Jills' recordings have received many Contemporary *A Cappella* Recording Awards (CARAs), and selected tracks have appeared on Best of College *A Cappella* (BOCA) albums and CAMO best-of *a cappella* albums. The Jackson Jills' newest album, *Full Swing*, has been selected for two national *a cappella* CD compilations and was nominated for a CARA.

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut on April 11 that year, in a performance of Beethoven's Symphony No. 9 with Leonard Bernstein conducting the Boston Symphony Orchestra. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's summer season at Tanglewood, the chorus originally numbered 60 well-trained Boston-area singers, but quickly expanded to a complement of 120 singers in 1971-72 and by 1972-73 had begun to play a major role in the BSO's Symphony Hall subscription season as well as at Tanglewood. Now numbering more than 250 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and the Boston Pops and has developed an international reputation for its skill, intelligence, versatility, thrilling sound, and enthusiastic performances. The chorus made its Carnegie Hall debut with the Boston Symphony Orchestra on October 10, 1973, performing Berlioz's *La Damnation de Faust* led by Seiji Ozawa, and has since returned regularly to Carnegie Hall with the BSO. The ensemble gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan. They have also performed on BSO tours in Europe with Bernard Haitink in 2001 and, most recently, with James Levine in 2007. TheTanglewood Festival Chorus has made dozens of recordings with the BSO and the Boston Pops. The latest addition to the chorus's discography is a recording on BSO Classics of *a cappella* music by J.S. Bach, Bruckner, Copland, Antonio Lotti, and Frank Martin drawn from live Tanglewood performances by the TFC.

John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than nine hundred performances. These include appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras, and as a solo ensemble. In addition, he has had a major impact on musical life in Boston and beyond through his work with countless TFC members, former students from the Massachusetts Institute of Technology (where he taught for thirty-two years), and Fellows of the Tanglewood Music Center who now perform with distin-

guished musical institutions throughout the world. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, conducted the orchestra most recently in July 1998, and returns to the BSO podium again in August 2010 at Tanglewood.

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

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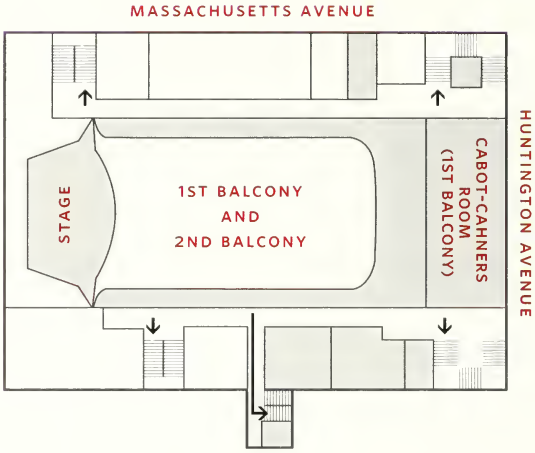

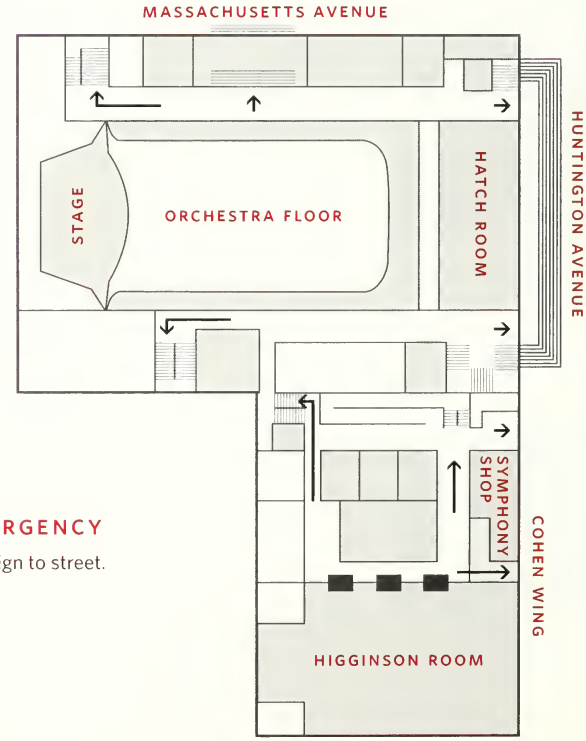

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For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

The box office is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday and from noon until 6 p.m. on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Ticket Prices: floor—$89, $68, $40; first balcony—$53, $47; second balcony—$27, $20. Idina Menzel and "Hooray for Hollywood" prices: floor—$99, $78, $50; first balcony—$63, $57; second balcony—$37, $30. For Group Sales of 25 or more and Event Planning, call (617) 638-9345 or (800) 933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

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Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM on Saturday evenings.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

Friends of Pops: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthebso@bso.org or call the Friends of the BSO Office at (617) 638-9276 for information. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features a wide selection of compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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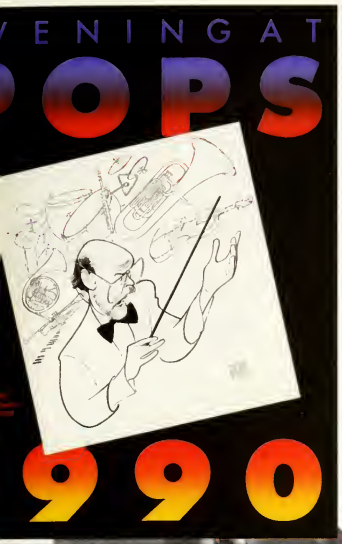


ON DISPLAY IN SYMPHONY HALL

125 YEARS OF THE BOSTON POPS

An exhibit celebrating the rich and colorful history of the Boston Pops is on display throughout the orchestra and first-balcony levels of Symphony Hall. Drawing on the extensive holdings in the BSO Archives, the exhibit chronicles the history of the Pops from its founding in 1885; the move from the Boston Music Hall to Symphony Hall in 1901; the legacy not only of the "modern" conductors—Arthur Fiedler, John Williams, and Keith Lockhart—but also the 17 conductors who preceded them; the establishment of such singular traditions as college nights and the "secret recipe" for Pops punch; and the development of the unique sound of the Boston Pops.

SPECIAL EXHIBIT IN CABOT-CAHNERS ROOM: ARTHUR FIEDLER'S LEGACY

The Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the Boston Symphony Orchestra as a violinist in 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts drawn from this collection and documenting his early life and remarkable career can be viewed throughout the Pops 125th season.

The nine new historical exhibit panels celebrating the 125th anniversary of the Boston Pops on display throughout Symphony Hall were made possible, in part, by a generous gift from Joan P. and Ronald C. Curhan.

KEITH LOCKHART

Christian Steiner

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his 15-year tenure, he has conducted the Boston Pops in more than 1,200 concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with some of today's most prominent jazz and indie artists. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall in Boston and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off vocal competitions open to the general public. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers to be premiered during the 125th anniversary season—and dozens of new arrangements.

Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. He is loved by audiences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed.

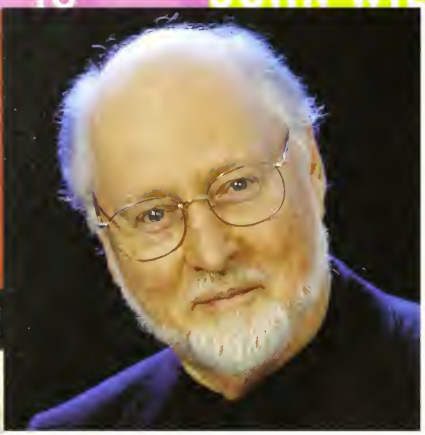
Keith Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and, most recently, *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops' first Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Keith Lockhart has made 67 television shows with the Boston Pops, including a recent concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS in March 2009 and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as PBS's *Evening at Pops* (1970-2004), for which Mr. Lockhart taped 38 new programs. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," feature performance footage culled from more than 35 years of *Evening at Pops* programming. The *Evening at Pops* program "Fiddlers Three," under Mr. Lockhart's direction, won the 2002 ASCAP Deems Taylor Award.

Keith Lockhart has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA playoffs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart also holds the titles of artistic advisor and principal conductor of the Brevard Music Center in North Carolina and Music Director Emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, Mr. Lockhart led a performance at the 2002 Olympic Games. Visit keithlockhart.com for further information.

JOHN WILLIAMS



In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His 35-year artistic partnership with director Steven Spielberg has resulted in numerous acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich, Catch Me If You Can,* and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Sabrina, The Cowboys, The Reivers,* and *Goodbye, Mr. Chips,* among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof,* for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News*, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

first violins

Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Alexander Velinzon
Edward and Bertha C. Rose Chair, fully funded in perpetuity
Elita Kang°
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Catherine French*
Jason Horowitz*
Julianne Lee*
Yuncong Zhang*

second violins

Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley°
Ronan Lefkowitz
Jennie Shames*
Valeria Vilker Kuchment°
Tatiana Dimitriades*
Si-Jing Huang*
Nicole Monahan*
Wendy Putnam*
Xin Ding*
Glen Cherry*

violas

Cathy Basrak
Edward Gazouleas
Robert Barnes°
Michael Zaretsky
Marc Jeanneret
Mark Ludwig*
Rachel Fagerburg*
Kazuko Matsusaka*
Rebecca Gitter*

cellos

Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Jonathan Miller*
Owen Young*
Andrew Pearce*
Mickey Katz*
Alexandre Lecarme*
Adam Esbensen*
Blaise Dejardin*

basses

Lawrence Wolfe
Benjamin Levy
Dennis Roy
James Orleans*
Todd Seeber*
John Stovall*

flutes

Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
Ann Bobo§
Linda Toote§

piccolo

Cynthia Meyers
John A. and Sarah C.C. MacLeod Chair

oboes

Keisuke Wakao
Mark McEwen

english horn

Robert Sheena

clarinets

Thomas Martin
Michael Wayne

bass clarinet

Craig Nordstrom

bassoons

Richard Ranti
Suzanne Nelsen

contrabassoon

Gregg Henegar

horns

Richard Sebring
Jonathan Menkis
Jay Wadenpfuhl°
Jason Snider
Kevin Owen§
Kate Gascoigne§

trumpets

Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Benjamin Wright
Thomas Siders
Bruce Hall§

trombones

Toby Oft
Hans Bohn§

bass trombone

Douglas Yeo

tuba

Mike Roylance

timpani

Timothy Genis

percussion

Frank Epstein
J. William Hudgins
W. Lee Vinson
Daniel Bauch
James Gwin

harp

Jessica Zhou

librarians

Marshall Burlingame
William Shisler
John Perkel

personnel managers

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

stage manager

John Demick

* participating in a system of rotated seating

§ substituting

° on leave

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HAPPY 125TH, BOSTON POPS!

"Celebrating its 125th anniversary this spring, the Boston Pops Orchestra performs the best music of the past and present, appealing to the widest possible audience with a broad spectrum of styles, from jazz to pop, indie rock to big band, film music to the great American songbook, and Broadway to classical, making it the perfect orchestra for people who don't know they like orchestras!"

—Keith Lockhart

Affectionately known as "America's Orchestra," the Boston Pops is the most-recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. With the 125th anniversary season, the Boston Pops reaches a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its

BOSTON MUSIC HALL
PROMENADE CONCERTS.
SUMMER SEASON.
PUBLISHED BY Advertiser Publishing Co., 105 Summer Street.
MONDAY, AUGUST 17, 1885.
NO. 32.

Keith Lockhart conducting the Pops' Fourth of July concert on the Esplanade (left)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (center)
John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class (right)
The header of a program from the first season of "Promenade Concerts" (bottom)

establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians.

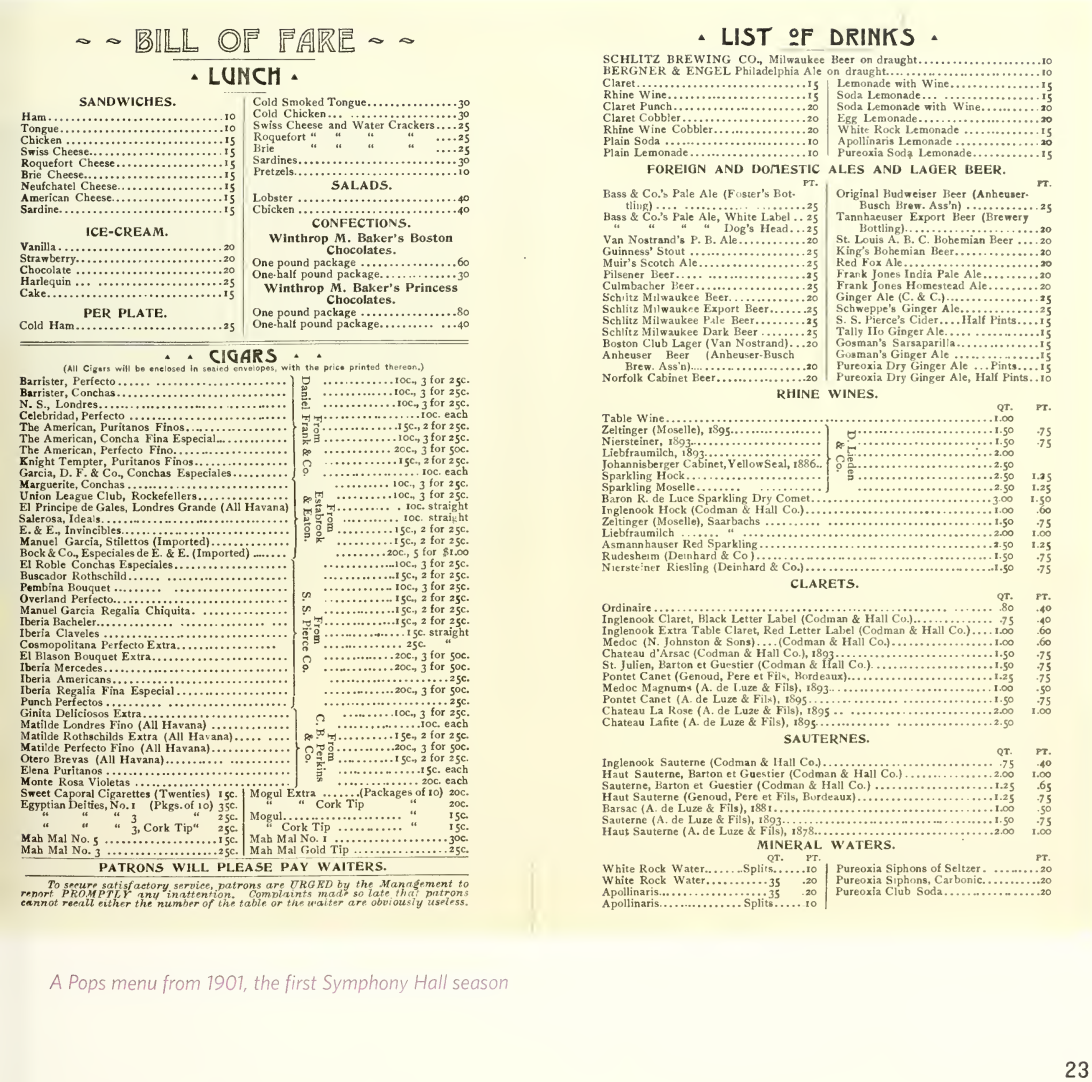
The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most-recorded orchestra in history—including the first orchestral recording to sell

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top)
Arthur Fiedler and the Boston Pops Orchestra at Symphony Hall in the 1970s (bottom)

more than a million copies—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 45 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams, this year marking his 30th anniversary with the Pops, also brought a bit of Hollywood to the Pops stage, with special appearances



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SANDWICHES.

Ham 10
Tongue 10
Chicken 15
Swiss Cheese 15
Roquefort Cheese 15
Brie Cheese 15
Neufchatel Cheese 15
American Cheese 15
Sardine 15

ICE-CREAM.

Vanilla 20
Strawberry 20
Chocolate 20
Harlequin 25
Cake 15

PER PLATE.

Cold Ham 25

Cold Smoked Tongue 30
Cold Chicken 30
Swiss Cheese and Water Crackers 25
Roquefort " " " " 25
Brie " " " " 25
Sardines 30
Pretzels 10

SALADS.

Lobster 40
Chicken 40

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Winthrop M. Baker's Boston Chocolates.

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One-half pound package 30

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Iberia Americanas ..... 25c.
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Mah Mal No. 3 ..... 25c.

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Mogul ..... " 15c.
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SCHLITZ BREWING CO., Milwaukee Beer on draught 10
BERGNER & ENGEL Philadelphia Ale on draught 10
Claret 15
Rhine Wine 15
Claret Punch 20
Claret Cobbler 20
Rhine Wine Cobbler 20
Plain Soda 10
Plain Lemonade 10

Lemonade with Wine 15
Soda Lemonade 15
Soda Lemonade with Wine 20
Egg Lemonade 20
White Rock Lemonade 15
Apollinaris Lemonade 20
Pureoxia Soda Lemonade 15

FOREIGN AND DOMESTIC ALES AND LAGER BEER.

	PT.
Bass & Co.'s Pale Ale (Foster's Bottling)	25
Bass & Co.'s Pale Ale, White Label	25
" " " " Dog's Head	25
Van Nostrand's P. B. Ale	20
Guinness' Stout	25
Muir's Scotch Ale	25
Pilsener Beer	25
Culmbacher Beer	25
Schlitz Milwaukee Beer	20
Schlitz Milwaukee Export Beer	25
Schlitz Milwaukee Pale Beer	25
Schlitz Milwaukee Dark Beer	25
Boston Club Lager (Van Nostrand)	20
Anheuser Beer (Anheuser-Busch Brew. Ass'n)	20
Norfolk Cabinet Beer	20
Original Budweiser Beer (Anheuser-Busch Brew. Ass'n)	25
Tannhaeuser Export Beer (Brewery Bottling)	20
St. Louis A. B. C. Bohemian Beer	20
King's Bohemian Beer	20
Red Fox Ale	20
Frank Jones India Pale Ale	20
Frank Jones Homestead Ale	20
Ginger Ale (C. & C.)	25
Schweppe's Ginger Ale	25
S. S. Pierce's Cider ..... Half Pints	15
Tally Ho Ginger Ale	15
Gosman's Sarsaparilla	15
Gosman's Ginger Ale	15
Pureoxia Dry Ginger Ale ... Pints	15
Pureoxia Dry Ginger Ale, Half Pints	10

RHINE WINES.

	QT.	PT.
Table Wine	1.00	
Zeltinger (Moselle), 1895	1.50	.75
Niersteiner, 1893	1.50	.75
Liebfraumilch, 1893	2.00	
Johannisberger Cabinet, Yellow Seal, 1886	2.50	
Sparkling Hock	2.50	1.25
Sparkling Moselle	2.50	1.25
Baron R. de Luce Sparkling Dry Comet	3.00	1.50
Inglenook Hock (Codman & Hall Co.)	1.00	.60
Zeltinger (Moselle), Saarbachs	1.50	.75
Liebfraumilch "	2.00	1.00
Asmannhauser Red Sparkling	2.50	1.25
Rudesheim (Deinhard & Co)	1.50	.75
Niersteiner Riesling (Deinhard & Co.)	1.50	.75

D. Lieber & Co.

CLARETS.

	QT.	PT.
Ordinaire	.80	.40
Inglenook Claret, Black Letter Label (Codman & Hall Co.)	.75	.40
Inglenook Extra Table Claret, Red Letter Label (Codman & Hall Co.)	1.00	.60
Medoc (N. Johnston & Sons) ... (Codman & Hall Co.)	1.00	.60
Chateau d'Arsac (Codman & Hall Co.), 1893	1.50	.75
St. Julien, Barton et Guestier (Codman & Hall Co.)	1.50	.75
Pontet Canet (Genoud, Pere et Fils, Bordeaux)	1.25	.75
Medoc Magnums (A. de Luze & Fils), 1893	1.00	.50
Pontet Canet (A. de Luze & Fils), 1895	1.50	.75
Chateau La Rose (A. de Luze & Fils), 1895	2.00	1.00
Chateau Lafite (A. de Luze & Fils), 1895	2.50	

SAUTERNES.

	QT.	PT.
Inglenook Sauterne (Codman & Hall Co.)	.75	.40
Haut Sauterne, Barton et Guestier (Codman & Hall Co.)	2.00	1.00
Sauterne, Barton et Guestier (Codman & Hall Co.)	1.25	.65
Haut Sauterne (Genoud, Pere et Fils, Bordeaux)	1.25	.75
Barsac (A. de Luze & Fils), 1881	1.00	.50
Sauterne (A. de Luze & Fils), 1893	1.50	.75
Haut Sauterne (A. de Luze & Fils), 1878	2.00	1.00

MINERAL WATERS.

	QT.	PT.
White Rock Water ..... Splits		.10
White Rock Water	.35	.20
Apollinaris	.35	.20
Apollinaris ..... Splits		.10
Pureoxia Siphons of Seltzer		.20
Pureoxia Siphons, Carbonic		.20
Pureoxia Club Soda		.20

A Pops menu from 1901, the first Symphony Hall season

by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,200 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his sixteenth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 67 television shows, led 33 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings, now numbering four: *Sleigh Ride*, *America*, *Oscar & Tony*, and *The Red Sox Album*. He led the Pops for Chris Botti's *In Boston* CD and DVD, featuring special guests Sting, John Mayer, Josh Groban, Yo-Yo Ma, and Steven Tyler. The recording received multiple Grammy nominations and the television special aired on PBS stations nationally. Mr. Lockhart has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

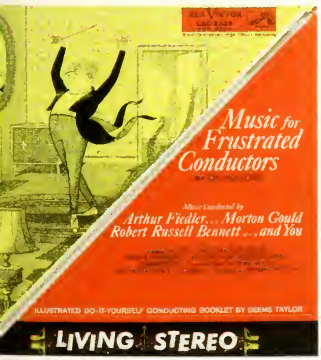
The 125th anniversary season of the Boston Pops opens with a gala concert featuring multiple Tony Award-winner Idina Menzel, the inimitable Doc Severinsen, who holds the distinction of having performed under the batons of Arthur Fiedler, John Williams, and Keith Lockhart, and the world premiere of "The Beatles Rock Band Sing Along," a collabo-

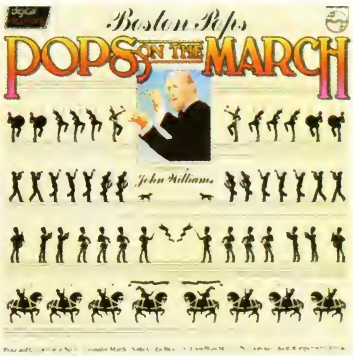
John Williams with director Steven Spielberg and violinist Itzhak Perlman during recording sessions for the soundtrack of Schindler's List (left)

Keith Lockhart, the twentieth Boston Pops conductor (right)

ration with Harmonix, MTV, and Apple Records. In addition to the world premiere of "The Dream Lives On," the new work in honor of the Kennedy brothers, the season will mark the 10th anniversary of the popular radio and TV show *From the Top*; focus on esteemed artists Dave Brubeck, Kelli O'Hara, Brian D'Arcy James, and Maureen McGovern; and honor the legacies of musical titans Ray Charles, Duke Ellington, Cole Porter, and Rodgers and Hammerstein. Daniel Bernard Roumain, who in concert melds his classical music roots with his own Haitian-American cultural references and vibrant musical imagination, and Ozomatli, the Grammy-winning, genre-defying sensation, join the orchestra for programs that continue the Pops tradition of showcasing the best and brightest new talent on the musical scene today. Returning to the Pops schedule are the legendary "Hooray for Hollywood" series with John Williams, and Gospel Night with Charles Floyd. To bring the 125th season to a close, the Boston Pops presents one of this country's greatest living legends—the incomparable Arlo Guthrie. Other highlights include a documentary, entitled *America's Orchestra: Celebrating 125 Years of the Boston Pops*, to air on PBS this spring, a national contest to win a trip to Boston's famous Fourth-of-July celebration, and several free outdoor concerts, details of which are available at bostonpops.org/125.

As Keith Lockhart sums up, "We hope that the upcoming Boston Pops season reflects the Pops' diversity of repertoire and gives the audience a glimpse into the storied history of this distinctively Boston creation—one of our country's greatest cultural treasures, as vibrant today as it was when it was founded in 1885."





Natalie Cole joined Keith Lockhart and the Boston Pops Orchestra for Opening Night at Pops 2008 (top)
Covers from albums made by the Boston Pops, the most-recorded orchestra in history: 1959 (left), 1980 (center), and 2009 (right)

Tuesday evening, May 25, 2010, at 8

KEITH LOCKHART conducting

125TH ANNIVERSARY CELEBRATION

SEASON SPONSORED BY FIDELITY INVESTMENTS

Arthur Fiedler
Conductor 1930-1979

Pomp and Circumstance March No. 1 — Elgar

The Typewriter — Anderson
Film by Susan Dangel and Dick Bartlett

Harvard Reunion Celebration

Canonical American Songbook — Harbison
Careless Love—Aura Lee—St. Louis Blues—
We Shall Overcome—Anniversary Song
JOHN HARBISON conducting (Harvard '60)

Fair Harvard

Radcliffe, We Rise to Greet Thee

John Williams
Conductor 1980-1993
Conductor Laureate 1993-present

Raiders March — Williams

Flying Theme from *E.T. The Extra-Terrestrial* — Williams

Keith Lockhart
Conductor 1995-present

The Beatles Rock Band Sing-Along — arr. Hollenbeck
Sergeant Pepper's Lonely Hearts Club Band—A Little Help from My Friends—Twist and Shout—Yellow Submarine
Animation by Harmonix Music Systems, Inc.

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Presenting
MAUREEN McGOVERN
A LONG AND WINDING ROAD

Selections to be announced from the stage

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Harvard Night at the Pops; Harvard University Retirees Association; St. Theresa's Women's Club; Clement Associates; Mount St. Charles Academy; St. Mary's Parish; Star of the Sea Church; Iowa Christian Academy

Bravo

Boston Pops applauds Fidelity Investments for their continued support as season sponsor of the Pops and for their commitment to arts education through the Fidelity FutureStage program.

BOSTON POPS

Fidelity INVESTMENTS®

Photography: Charles Gauthier

Wednesday evening, May 26, 2010, at 8

KEITH LOCKHART conducting

125TH ANNIVERSARY CELEBRATION

SEASON SPONSORED BY FIDELITY INVESTMENTS

Arthur Fiedler
Conductor 1930-1979

Pomp and Circumstance March No. 1 — Elgar

The Typewriter — Anderson
Film by Susan Dangel and Dick Bartlett

John Williams
Conductor 1980-1993
Conductor Laureate 1993-present

Raiders March — Williams

Flying Theme from *E.T. The Extra-Terrestrial* — Williams

Keith Lockhart
Conductor 1995-present

The Beatles Rock Band Sing-Along — arr. Hollenbeck
Sergeant Pepper's Lonely Hearts Club Band—A Little Help from My Friends—Twist and Shout—Yellow Submarine
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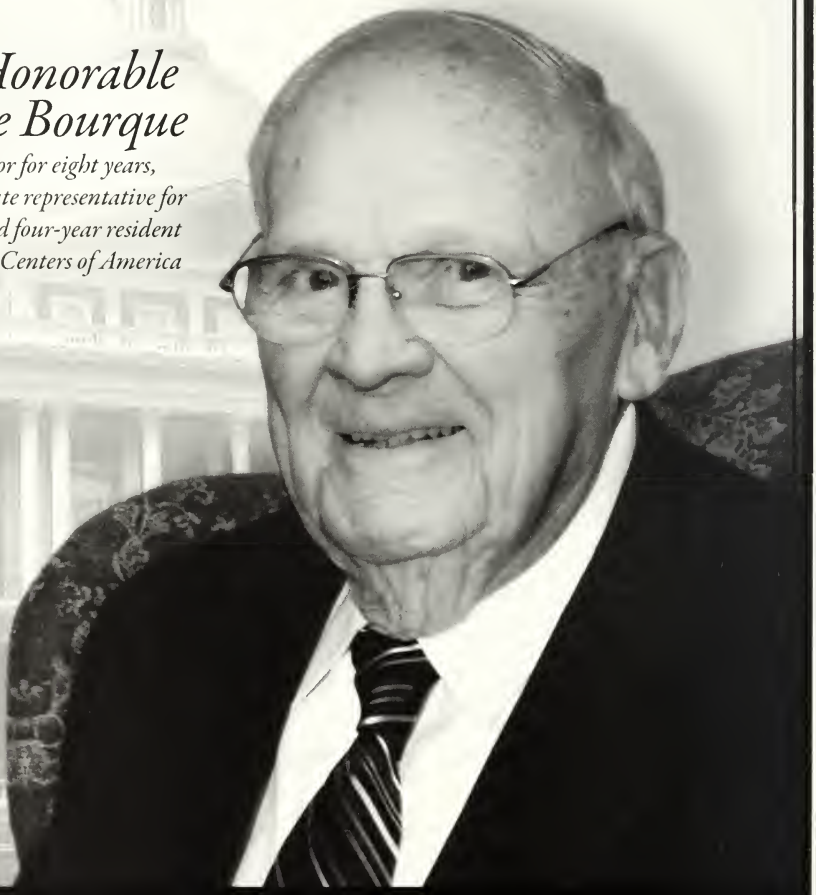

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Presenting
2010 FIDELITY FUTURESTAGE WINNERS

Seven Steps to Heaven — Davis
CHARLIE BROWN BLUES BAND
Gregory Groover, Jr., Gustavo Hernandez, Nicholas Perez, and Max Ridley
Boston Arts Academy

Lady Lan Hua Hua — trad.-Hollenbeck
MUHAN ZHANG, ERHU
Boston Latin School

Maggie's Pancakes / The Dyslexic Undresser — Morrison-Cortese-Hollenbeck
COPLEY PLACE
Ian Haines, Christopher Nguyen, Annie Osborn, and Sherry Lily Wu
Boston Latin School

Glitter in the Air — Pink-Hollenbeck
LAWANDA HECTOR, VOCALIST
Roland Hayes School of Music

INTERMISSION

Presenting
MAUREEN McGOVERN
A LONG AND WINDING ROAD

Selections to be announced from the stage

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Among Those Present: Ecole Secondaire de Rochebelle; Bristol County Savings Bank; The Independence School; Denure Tours; Heritage Group Planners; Lee University-New England Studies Program

Thursday evening, May 27, 2010, at 8

KEITH LOCKHART conducting

125TH ANNIVERSARY CELEBRATION

SEASON SPONSORED BY FIDELITY INVESTMENTS

PARTNERS HEALTHCARE NIGHT AT POPS

Arthur Fiedler
Conductor 1930-1979

Pomp and Circumstance March No. 1 — Elgar

The Typewriter — Anderson
Film by Susan Dangel and Dick Bartlett

John Williams
Conductor 1980-1993
Conductor Laureate 1993-present

Raiders March — Williams

Flying Theme from *E.T. The Extra-Terrestrial* — Williams

Keith Lockhart
Conductor 1995-present

The Beatles Rock Band Sing-Along — arr. Hollenbeck
Sergeant Pepper's Lonely Hearts Club Band—A Little Help from My Friends—Twist and Shout—Yellow Submarine
Animation by Harmonix Music Systems, Inc.

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Presenting
PARTNERS TALENT

You Must Remember This: A Cinematic Sing-Along — arr. Sebesky
As Time Goes By—Raindrops Keep Falling On My Head—
Moon River—The Way We Were—Que Sera, Sera—
Zip-A-Dee-Do-Dah—Over the Rainbow

INTERMISSION

Presenting
MAUREEN McGOVERN
A LONG AND WINDING ROAD

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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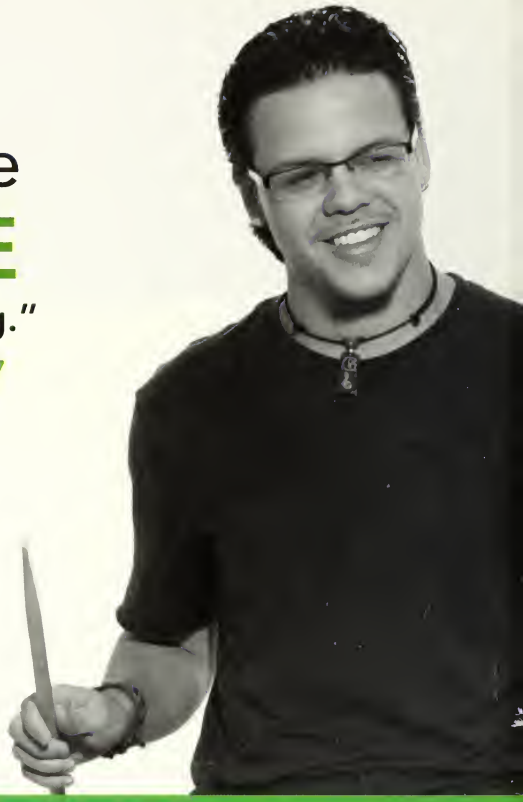
"This experience
TAUGHT ME
that I can achieve anything."
— Gustavo Hernandez, age 17



DEFINING MOMENTS

Music has the power to transform young lives. The Fidelity FutureStage® arts education program helps public school students achieve their potential on stage—and in life.

We congratulate the 2009 Music Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

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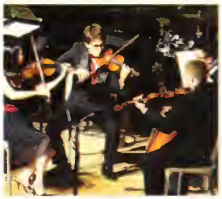
Gustavo performing with the Boston Pops, May 20, 2009

2009 FIDELITY FUTURESTAGE MUSIC COMPETITION WINNERS

AnJalique Perry
Roland Hayes School

Gustavo Hernandez,
Max Ridley, Chris Juris
Boston Arts Academy

Chris Middleton
Boston Latin School



B. Kim, Tadesh Inagaki,
Christopher Nguyen,
Allyn Hayes McCourt
Boston Latin School

The 2010 Music Competition winners will perform with the Boston Pops on May 26, 2010.

For more information on FutureStage, visit www.futurestage.com

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Fidelity INVESTMENTS

BOSTON POPS

Friday evening, May 28, 2010, at 8

ROBERT BERNHARDT conducting

125TH ANNIVERSARY CELEBRATION

SEASON SPONSORED BY FIDELITY INVESTMENTS

HARVARD & RADCLIFFE 25TH & 35TH REUNION NIGHT AT POPS
CLASSES OF 1975 & 1985

Prelude to Act III of *Lohengrin*	Wagner
Bugler's Holiday	Anderson
The First Day of Spring	Anderson
Belle of the Ball	Anderson
Sayuri's Theme from *Memoirs of a Geisha*	Williams
Raider's March	Williams

INTERMISSION

Veritas Harvard

Fair Harvard

Radcliffe, We Rise to Greet Thee

Harvard 25th Reunion

Vocalise for cello and orchestra SCOTT KLUKSDAHL, CELLO ('85)	Philip Lasser ('85)
My Shining Hour DON BRADEN, SAXOPHONE ('85)	Arlen-Byers

Harvard 35th Reunion

Summer, from *The Four Seasons* — Vivaldi

LYNN CHANG, VIOLIN ('75)
ROBERT HART BAKER CONDUCTING ('75)

INTERMISSION

A TRIBUTE TO RAY CHARLES
with ELLIS HALL

Selections to be announced from the stage

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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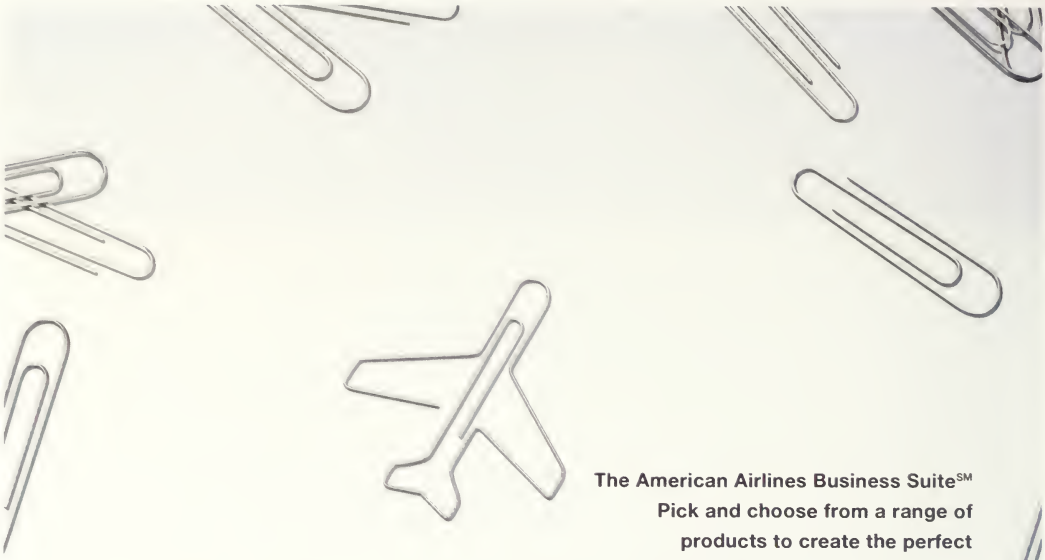

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Saturday evening, May 29, 2010, at 8

ROBERT BERNHARDT conducting

125TH ANNIVERSARY CELEBRATION

SEASON SPONSORED BY FIDELITY INVESTMENTS

State Street Corporation is proud to support the Boston Pops as a BSO Business Partner.

Boston Private Bank & Trust Company is proud to support the Boston Pops as a BSO Business Partner.

Prelude to Act III of *Lohengrin*	Wagner
A Morning, Noon, and Night in Vienna Overture	von Suppé
Bugler's Holiday	Anderson
The First Day of Spring	Anderson
Belle of the Ball	Anderson
Dancing with Fred Astaire Top Hat, White Tie and Tails—I Won't Dance—Dancing In the Dark—The Continental—Change Partners—The Carioca	arr. Ramin
The Olympic Spirit	Williams
Sayuri's Theme, from *Memoirs of a Geisha*	Williams
Raider's March	Williams

INTERMISSION

A TRIBUTE TO RAY CHARLES
with ELLIS HALL

Selections to be announced from the stage

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Among Those Present: Abington Heights High School Band; Capitol Music Fest; Braintree Recreation Dept.; Trans-Bridge Tours; Martz Coach Company

BOSTON

POPS 125

ANNIVERSARY

KEITH LOCKHART CONDUCTOR • JOHN WILLIAMS LAUREATE CONDUCTOR

Program Book Re-Use Initiative

The Boston Pops are pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the Boston Pops greener!

ROBERT HART BAKER

Robert Hart Baker is Music Director and Conductor of the Harrisburg Choral Society, the York (Pennsylvania) Symphony Orchestra and Chorus, and the St. Louis Philharmonic Orchestra.

Principal guest conductor with the Asheville Lyric Opera Company, he is also Conductor Laureate of the Asheville Symphony Orchestra in North Carolina. He has collaborated with such prominent soloists as pianists Misha Dichter, Sergei Edelmann, Claude Frank, Adam Golka, Leonid Kuzmin, Anne-Marie McDermott, Christopher O'Riley, Constantine Orbelian, Thomas Pandolfi, Dimitri Ratser, and André Watts, violinists Joshua Bell, Sarah Chang, Pip Clarke, Pamela Frank, David Halen, and Nadja Salerno-Sonnenberg, cellists Zuill Bailey, Daniel Gaisford, Scott Kluksdahl, Janos Starker, and Paul Tobias, saxophonists Paul Cohen, James Houlik, and Branford Marsalis, flutist James Galway, trumpeters Stephen Burns, David Hickman, and Ronald Romm, French hornist Richard Todd, and English hornist Thomas Stacy. Robert is a *cum laude* graduate of Harvard (class of 1975), where he conducted the Bach Society Orchestra for two seasons, while studying conducting with Leonard Bernstein, Leon Kirchner, and James Yannatos. During the Bach Society years, Robert performed many times with his classmates, including pianist Richard Kogan, cellist Yo-Yo Ma, conductor and pianist Hugh Wolff, conductor/violists Jonathan Sheffer and Neal Stulberg, future Boston Symphony member Ronan Lefkowitz (violin), future Pittsburgh Symphony member Hampton Mallory (cello), and tonight's soloist, violinist Lynn Chang. Robert also served as principal oboe with the Harvard-Radcliffe Orchestra, and took private lessons from BSO principal oboe Ralph Gomberg. In 1976 Robert conducted the Bicentennial Festival Orchestra on tour at Symphony Hall in an all-American program of works for organ and orchestra by Charles Ives, Horatio Parker, and Aaron Copland, with Johannes Somary as soloist. As a guest conductor he has appeared with many American orchestras, among them Billings, Chattanooga, Cheyenne, Flagstaff, Harrisburg, Muskegon, Providence, Quincy (IL), Radio City Music Hall, and Roanoke. This evening marks his debut with the Boston Pops Orchestra. His recent international guest conducting engagements have been with the Regina Symphony in Canada, Orquestra do Norte in Porto, Portugal, the State Philharmonic Orchestra in Vratza, Bulgaria, the Tito Schipa Symphony Orchestra of Lecce, Italy, and the State of Mexico Symphony Orchestra in Toluca, Mexico. He has appeared as an opera conductor with the Spoleto Festival, Brevard Music Center, Connecticut, and Cullowhee Festival opera companies. He served as an assistant con-

ductor to Christian Badea and Gian Carlo Menotti for six summers in Italy, and has conducted the North Carolina Dance Theatre ballet company on three occasions. Mr. Baker holds two master's degrees and a doctorate in conducting from the Yale School of Music, where he studied conducting with Otto-Werner Mueller and Arthur Weisberg. He also holds a diploma in conducting from the Mozarteum Conservatory in Salzburg, where he made his professional debut at the age of seventeen after studies with Herbert von Karajan. He received an honorary doctorate from York College of Pennsylvania, and has received two ASCAP awards for contemporary music programming. He has compact disc and DVD releases on several record labels, including Aurefon, Ernest Bloch Society, and Sonari.

ROBERT BERNHARDT

Robert Bernhardt is in his sixteenth season as music director of the Chattanooga Symphony and Opera, one of two such combined companies in America. Mr. Bernhardt also holds the title of Principal Pops Conductor of the Louisville Orchestra, where he is currently in his 28th season. He has previously served as artistic director and principal conductor of the Rochester Philharmonic (1995-98), music director and conductor of the Tucson Symphony (1987-95), and principal guest conductor of Kentucky Opera (1991-96). Mr. Bernhardt began his professional career with the Louisville Orchestra in 1981 as assistant conductor, and has worked there every year since. As Principal Pops Conductor he has collaborated with such artists as Doc Severinsen, Ray Charles, the Pointer Sisters, America, Wynonna Judd, Ricky Skaggs, Mariachi Cobre, the Beach Boys, Ben Folds, and Cowboy Junkies. He also hosts and conducts "NightLites," a series he founded and which presents themed programs in a creative, informative, and engaging format. During the 2009-10 season, in addition to his commitments in Chattanooga and Louisville, Mr. Bernhardt made guest conducting debuts with the Cincinnati Pops and the Houston Symphony, and returned to the Seattle Symphony, Pacific Symphony, Edmonton Symphony, and Tucson Symphony. He enjoys a special relationship with the Edmonton Symphony, where he appears several times each season; he is also a frequent guest conductor with the Boston Pops, Pittsburgh Symphony, and Tucson Symphony. Other guest conducting engagements include appearances with the symphony orchestras of Detroit, St. Louis, Seattle, Phoenix, Nashville, Colorado, the Pacific Symphony, and the Iceland Symphony, among others. Mr. Bernhardt made his Carnegie Hall debut in 1978 in a series of concerts with PDQ Bach. He is equally at home with symphonic masterwork, operatic, pops, and educational performance formats. During his tenure with the Kentucky and Chattanooga opera companies, he has conducted fully staged productions of over forty operas, including *Don Giovanni, La traviata, Rigoletto, La bohème, Il trovatore, The Flying Dutchman, The Marriage of Figaro, The Magic Flute, Carmen, Tosca, The Barber of Seville, Susannah, Don Pasquale, Lucia di Lammermoor, Die Fledermaus, Madama Butterfly, Cavalleria rusticana, Faust, Fidelio, Turandot, I pagliacci, Così fan tutte, Hansel and Gretel, The Elixir of Love, Albert Herring, The Turn of the Screw, A Midsummer Night's Dream,*

Orfeo ed Euridice, as well as numerous Gilbert and Sullivan operettas and the musical *My Fair Lady*. His conducting for staged productions has also led him to the opera companies of Nashville and Birmingham, and the ballet companies of Louisville, North Carolina, Chattanooga, and Jacksonville. Mr. Bernhardt's recordings are available on the Vanguard, First Edition, RPO, and Carlton Classics labels. Born in Rochester, New York, Robert Bernhardt holds a master's degree with honors from the University of Southern California School of Music where he studied with Daniel Lewis. He was a Phi Beta Kappa, *summa cum laude* graduate of Union (NY) College, where he was an Academic All-American Baseball Player. He has previously led Boston Pops concerts in both the spring and holiday seasons; his most recent appearances were in May 2008.

DON BRADEN

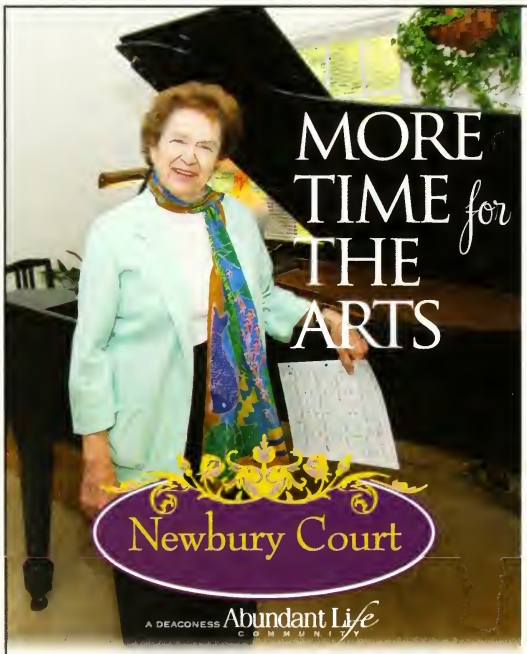
Having spent years as the saxophonist with greats like Betty Carter, Wynton Marsalis, Freddie Hubbard, and Roy Haynes, Don Braden has developed an extensive knowledge of every aspect of jazz performance. His harmonic and rhythmic sophistication give him a unique approach to improvising as well as composing and arranging. Born in Cincinnati, Ohio, on November 20, 1963, he played tenor sax in middle school band class, and two years later, joined his first professional band. After being introduced to acoustic jazz in high school, Braden was chosen first chair for the McDonald's All-American High School Jazz Band and the McDonald's All-American High School Marching Band. While at Harvard University, Braden divided his time between studying engineering and performing at jazz clubs around the Boston/Cambridge area. He also began writing and arranging pieces for several Harvard-based dance, film, and music projects as well as for his own quartet. In 1984, Braden moved to New York City where he worked with the Harper Brothers Quintet and with organist Dr. Lonnie Smith, and then with Betty Carter. After touring with the Wynton Marsalis Quintet, he recorded with Betty Carter on her Grammy Award-winning album *Look What I Got*. From 1989 to 1991 he was a member of the Freddie Hubbard Quintet. Since 1991 he has worked with Tom Harrell, the Mingus Big Band, Kenny Barron, J. J. Johnson, the Dizzy Gillespie All-Stars, the Carnegie Hall Jazz Band, and others, as well as with his own groups. His CDs include *Gentle Storm*, *Workin'–Live at Cecil's*, *The New Hang*, *Brighter Days*, *Don Braden Presents the Contemporary Standards Ensemble*, *The Fire Within*, *The Voice of the Saxophone*, *The Open Road*, *Organic*, *The Time Is Now*, *Wish List*, *After Dark*, *Pay As You Earn*, and *Landing Zone*. Don Braden spent four years as co-music supervisor/composer for Bill Cosby's CBS sitcom, *Cosby*, and co-wrote the theme song for Cosby's CBS cartoon series *Little Bill*. Braden is also the proud recipient of a Doris Duke Foundation (in conjunction with Chamber Music America) Jazz composition grant, which will fund the creation of a new work for his octet. He is music director of the Litchfield Jazz Camp and of the New Jersey Performing Arts Center's Wachovia Jazz for Teens program. He is also a visiting professor at the Prins Claus Conservatoire, in Groningen, Netherlands. Visit DonBraden.com for more information.

n Abbott

LYNN W. CHANG

A native of Newton, Massachusetts, Lynn Chang (Harvard '75), began his violin study at the age of seven with Sarah Scriven and Alfred Krips. Three years later he was a soloist with Arthur Fiedler and the Boston Pops. He continued his studies at the Pre-College Division of the Juilliard School with Ivan Galamian, then went on to Harvard, where he concentrated in music. Currently he serves on the faculty at MIT, Boston University, the Boston Conservatory, and the New England Conservatory of Music. For twenty-five years Mr. Chang could be heard in Jordan Hall and Sanders Theater as a member of the Boston Chamber Music Society. He has also appeared at the Wolf Trap, Great Woods, Marlboro, and Tanglewood music festivals, and as soloist with orchestras in Miami, Salt Lake City, Oakland, Seattle, Honolulu, Beijing, Taipei, and Hong Kong. He has collaborated with members of the Juilliard, Guarneri, Tokyo, Cleveland, Orion, Lydian, and Muir string quartets.

As a music major, Mr. Chang found his greatest musical influences in Professors Leon Kirchner, Earl Kim, Luise Vosgerschian, and Lowell Lindgren. He credits them for helping him understand why he loved music. Of the many performances he gave in the Harvard community, Mr. Chang fondly remembers a Brahms violin concerto performed at midnight in the Lowell House dining hall. Mr. Chang also met and col-



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laborated with many other fine musicians, including classmates Hugh Wolff and Ronan Lefkowitz. He formed a piano trio with Richard Kogan, '77, and Yo-Yo Ma, '76, which gave many memorable benefit concerts for the Phillips Brooks House Association. In the fall of his senior year, Mr. Chang was a winner in the International Paganini Competition in Genoa, Italy. Following graduation, Mr. Chang remained at Harvard for several years as a music tutor in Cabot House. He won the Young Concert Artists and Concert Artists Guild Auditions in New York. He collaborated with Yo-Yo Ma to give the world premieres of works by two Harvard composers: Leon Kirchner's *Triptych*, which was later recorded on Sony Classical, and Ivan Tcherepnin's Double Concerto, which was awarded the Grawmeyer Award for best new classical composition in 1995. His collaboration with Dawn Upshaw on her CD *Girl with Orange Lips* won a Grammy Award. Currently he serves as a member of Harvard's Board of Overseers. Mr. Chang has returned to his hometown of Newton, Massachusetts, where he lives with wife Lisa Wong, '79, a pediatrician and violinist, and their two children, Jennifer, '07, and Christopher, '12, both accomplished violists.

FIDELITY FUTURESTAGE CLASS OF 2010 BOSTON WINNERS

Vocalist **LaWanda Hector** first found her voice singing along with the radio with her older sister during their childhood on the Caribbean island of Dominica. Now a senior at Roland Hayes School of Music, LaWanda only began singing in front of an audience over the last year. Despite the short time she has been performing in public, she has quickly learned to love the spotlight. Inspired by her sister and the popular singer Pink, and supported by her music teacher Paul Pitts, LaWanda plans to continue studying music after she graduates from high school.

Muhan Zhang, a senior at Boston Latin School, discovered the erhu six years ago, when he watched a friend taking a lesson from the only erhu instructor in New England. This ancient and uncommon instrument immediately sparked Muhan's interest, and set him off on a journey of musical and personal discovery. Inspired by other Boston-based experts in Chinese music and bolstered by his family and his instructor Chi-Sun Chan of the Greater Boston Chinese Cultural Association, Muhan looks forward to continuing his career playing the erhu, and sharing the music of this unique instrument with new audiences.

Ian Haines (banjo, Copley Place), a sophomore at Boston Latin School, started his music career playing the cello, but added the banjo to his repertoire two years ago. Although he has played occasionally with jazz ensembles, Ian most enjoys playing bluegrass and folk music, and idolizes banjo players Tony Trischka and Béla Fleck. Ian says that one of his favorite musical experiences to date has been participating in an instrument "petting zoo" where he showed young kids how to play the banjo. His performance with the Boston Pops will be his first banjo performance in front of a large audience.

Christopher Nguyen (cello, Copley Place), a senior at Boston Latin School, is a two-time winner of the Fidelity FutureStage music competition, last year performing as part of The Grieg Quartet. He began playing cello six years ago, when a classmate encouraged him to switch from violin to cello, and loves his newfound instrument. Recently, Christopher has begun to explore the technique of fiddling, which he describes as "so versatile and...self-expressive," and plans to bring his newfound interest to bear in his 2010 FutureStage Finale performance. He plans to continue with music after high school, and hopes to join a college orchestra and minor in music.

Annie Osborn (violin, Copley Place), a senior, has been playing violin in studio recitals and music school concerts since she was five years old. She fell in love with the violin as a toddler when she saw her older cousin playing fiddle. During time abroad studying in Italy with her chamber music group, and time living in Beijing, Annie says she learned that music could help her make a "very basic, cross-cultural connection." Annie is looking forward to her debut at Symphony Hall, in particular because it is where her former violin teacher, Clay Hoener, principal second violinist of the Boston Pops Esplanade Orchestra, often performs.

Sherry Lily Wu (violin, Copley Place) began playing violin twelve years ago, after her parents saw her imitate her brother's violin playing with a coloring book on her shoulder and a stick in her hand. Now a senior at Boston Latin School, Sherry has played in regional and state competitions, and with the Boston Youth Symphony Orchestra. Sherry was introduced to fiddling after joining the Copley Square quartet. A life-long fan of the Boston Pops, Sherry ranks her participation in this competition and the opportunity to perform on stage at Symphony Hall as her top musical accomplishment thus far. She plans to continue her music career in college.

Boston Arts Academy junior Gregory Groover, Jr. (tenor saxophone, Charlie Brown Blues Band) has been playing tenor saxophone since seventh grade, when he joined the Berklee City music program. During his time in the program, he had the honor of performing in front of jazz pioneer Ron Carter at a Berklee City Music Clinic. Gregory counts Carter, as well as Miles Davis, Chick Corea, and John Coltrane among his most profound musical influences. Gregory plans to continue his music education after high school, hoping to attend Berklee College of Music. He'd like to major in music education and performance, and eventually to teach high school music.

Gustavo Hernandez (percussion, Charlie Brown Blues Band), a senior at Boston Arts Academy, began playing piano at nine years old, and by age thirteen he started playing guitar and found his true passion, drums. He credits his father, Bernardo, a bass and guitar player and teacher at Berklee, for introducing him to Latin and jazz music, which remain favorites today. Gustavo is a two-time winner of the Fidelity FutureStage Music Competition. He is elated to have the opportunity to return to the Symphony Hall stage this year. This fall, Gustavo will attend Berklee College of Music, where he plans to major in music performance and music education.

Nicholas Perez (piano, Charlie Brown Blues Band), now a junior at Boston Arts Academy, first took an interest in the piano at the age of five. He credits BAA classmates who were FutureStage winners last year as the impetus to audition this spring. Nicholas recently received a coveted

Superior Musician Award from the Berklee Jazz Festival. He plans to continue his musical journey after high school, and he hopes to attend Berklee College of Music to major in music education and performance.

Max Ridley (upright bass, Charlie Brown Blues Band), a junior at Boston Arts Academy, started playing electric bass guitar in the fifth grade. At first interested only in electric guitar, he was encouraged by his mom to try the upright bass. That advice paid off, as Max is a second-time winner of the Fidelity FutureStage music competition, performing with the Boston Pops in 2009 with The Underground Trio. In addition to performing with the Boston Pops, Max cites performing at the Berklee High School Jazz Festival and sharing the stage with renowned jazz trombonist Delfeayo Marsalis as another of his favorite experiences in music. Max hopes to attend Berklee College of Music and pursue a career in music education.

ELLIS HALL

Ellis Hall is a multi-instrumentalist virtuoso and dynamic vocalist who has performed and recorded with such musical luminaries as Stevie Wonder, Patti LaBelle, George Benson, Michael McDonald, John Mayer, Herbie Hancock, Earth Wind & Fire, Natalie Cole, James Taylor, George Duke, Huey Lewis and the News, Taj Mahal, and his musical mentor Ray Charles. In the early years of his career, Ellis was featured as the lead vocalist performing with Kenny G. on his debut hit single "What Does It Take." Ellis then joined the soul-stirring group Tower of Power as lead vocalist, keyboardist, songwriter, arranger, and producer and enjoyed tremendous success as a member of the multi-platinum group The California Raisins. He has been featured in several award-winning TV shows including *The Wonder Years* and the 75th annual Oscar ceremony's *Chicago* segment with Catherine Zeta-Jones and Queen Latifah. Some of his film credits include *Big Momma's House* and *Catch Me If You Can*. Ellis Hall has also been a featured vocalist on soundtracks ranging from the television series *The West Wing* and *NYPD Blue* to films such as *Lion King II*, *Chicken Run*, *Bruce Almighty*, *A Day Without A Mexican*, and *The Polar Express*. Ellis Hall has the honor of being the only artist, other than Ray Charles himself, to be signed to Crossover Records, the label Charles formed. When Ray Charles received the National Visionary Leadership Project Award at the John F. Kennedy Center for the Performing Arts, Ellis performed and was introduced as Ray Charles's protégé, a tribute that has led to Hall's recent performances with various symphony orchestras, including those of Pittsburgh, Tucson, Nashville, and Honolulu. Ellis Hall is proud to carry on the celebration of the soul legacy.

About John Harbison's *Canonical American Songbook*

John Harbison wrote *Canonical American Songbook* in 2005 on commission from the Albany Symphony Orchestra, which gave the world premiere on September 22, 2005, in Saratoga Springs, New York, under the direction of David Alan Miller. The piece is a set of five orchestrations of movements from an earlier chamber work, *Songs America Loves to Sing*, the impulse originally behind which was "to put familiar tunes into new situations." Harbison has explored the intersection of the familiar with the new and unexpected from multiple angles throughout his extraordinarily prolific career, with the intention "to make each piece different from the others, to find clear, fresh large designs, to reinvent traditions."

The opening number, "Careless Love," immediately introduces Harbison's central musical device for the cycle: the canon. In octaves, separated only by a fraction, the solo flute and clarinet pursue a lyrically fluent accompaniment to the tune, while the latter itself is plucked out starkly by the harp. Harbison cleverly uses this echo effect to hint at the unease behind the deceptively "careless" melody of this jazz standard. The song's lyrics, after all, recount a life ruined by passion. An unsettling coda of hauntingly hazy harmonies and bluesy arabesques in the winds banishes even the illusion of idyll.

"Aura Lee" presents a tune dating from the Civil War. Harbison wryly notes that "in the '50s a famous entertainer produced a hit record of a song that very much resembles 'Aura Lee'." (Harbison resorted to the older name since he was unable to obtain copyright approval to use the title "Love Me Tender.") We hear another kind of canon at work: the horns and violas at different speeds against the clockwork meter of pizzicatos. More "time-out-of-joint" voices blend in before an inconclusive ending.

Harbison has perfected "classical" representations of the inherently improvisatory sound of American blues and jazz in a number of works. The setting here of "St. Louis Blues" involves an especially complicated version of canonic treatment (technically, an "inversion canon" where the second voice turns the melody upside down, a process which is applied to two different melodies in this piece). "We Shall Overcome" reinvents a famous melody by clothing it in "anachronistic" garb. The side drum keeps time for the neo-Renaissance idiom that launches this setting, with polytonal canonic elaborations of the tune. Harbison's harmonic vocabulary and hypnotic rhythmic treatment give the first part of "Anniversary Song" a notably elegiac, wistful air, though the "tune" changes in a humorous coda. While the violins buzz *sul ponticello*, Harbison instructs the woodwinds, horns, and trumpets to play only with reeds or mouthpieces. This "disembodied" sound concludes the cycle in a woozily festive mood as a colorful rainbow of a chord glides upward from the ensemble.

—From notes by Thomas May

JOHN HARBISON

John Harbison's eminence in the classical music world is the cumulative result of years of participation in music on many levels and in many roles. An expert practical musician, he began as a jazz player and formed his own band as a boy. Later, at Harvard and Princeton universities, he honed his skills as a conductor, which led after graduation to associations with Boston's Cantata Singers (as music director) and Emmanuel Music and guest-conducting appearances with ensembles throughout the country. He has also been a teacher for most of his professional life, joining the music faculty of the Massachusetts Institute of Technology in 1969 (he was named Institute Professor in 1995) and also having taught at CalArts, Boston University, and Duke University. Along with his ongoing busy composing schedule, he runs the late-summer Token Creek Chamber Music Festival in Wisconsin with his wife, violinist Rose Mary Harbison. Since his college days at Harvard, when he was a frequent audience member at BSO concerts, Harbison has become one of the most prominent composers affiliated with the BSO in its history. His professional ties to the Boston Symphony date back to March 1977, when the orchestra, conducted by Joseph Silverstein, gave the world premiere performance of his *Diōtima*, a Koussevitzky Foundation commission. His Symphony No. 1 was one of several works commissioned by the orchestra to celebrate its centennial; it was premiered in March 1984 by the BSO under Seiji Ozawa and subsequently recorded. All told the BSO has commissioned or co-commissioned eight Harbison works, including three concertos, the Requiem (for the Symphony Hall centennial), *Darkbloom*, and the First, Fifth, and Sixth symphonies. The latter work (which has yet to be written) will be premiered by the BSO in the 2011-12 season as part of a two-season cycle of the composer's symphonies. Harbison has been deeply involved with new music activities of the Tanglewood Music Center, particularly in recent years. His opera *Full Moon in March* will be given in concert during Tanglewood's Festival of Contemporary Music this coming August. Beyond the BSO, Harbison's Boston connections are myriad. Most prominently he has been a professor at the Massachusetts Institute of Technology, and has been involved with Emmanuel Music for decades, most recently as its interim music director. Harbison's international reputation rests largely on his orchestral works and his opera *The Great Gatsby*, which was produced by the Metropolitan Opera and Chicago Lyric Opera to great acclaim. He won the Pulitzer Prize for his cantata *The Flight into Egypt* in 1987. His latest work, *Diamond Watch* for two pianos, was premiered by Robert Levin and Ya-Fei Chuang at MIT on April 30, 2010.

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3:40-4:00 pm	*Break*
4:00-5:10 pm	CATHERINE SANDERSON, Professor of Psychology, Amherst
5:10-5:30 pm	*Break*
5:30-6:40 pm	CRAIG WRIGHT, Professor of Music, Yale
6:40-8:00 pm	*Boxed Dinner*, Hawthorne Tent
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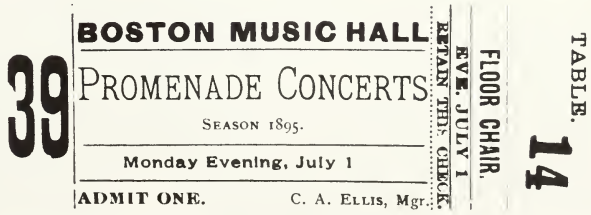
HARMONIX

Alex Rigopulos and current CTO Eran Egozy founded Harmonix in 1995; both were working in the computer music group at the MIT Media Laboratory. They began by creating interactive music attractions for Disney's Epcot Center and other theme parks; these exhibits allowed visitors to improvise music simply by waving their hands in the air. Harmonix's first product, *The Axe*, was PC software that turned a joystick or mouse into a musical instrument with which anyone could improvise instrumental solos in real time. That improvisatory spirit carried over to Harmonix's first game releases, *Frequency* and *Amplitude* (both Sony Computer Entertainment, 2001 and 2003, respectively), the first online multi-player music games ever created. The *Karaoke Revolution* series (2003 to 2005, published by Konami) not only brought karaoke into the home, it also added a fantasy element allowing players to invent their own character and customize a performance venue. A departure was Harmonix's first (and to date only) non-musical game, 2004's *EyeToy: AntiGrav* (Sony), an extreme sports game in which players competed by moving their entire bodies, not just their thumbs. It was the first videogame to allow players to control a 3D character through their own motions. Music games began to revolutionize the industry with the release of the award-winning *Guitar Hero* (2005) and *Guitar Hero II* (2006). Developed by Harmonix and published by RedOctane, these games were conceived as an homage to the eternal glory of rock 'n' roll guitar. *Guitar Hero* introduced a specially designed guitar controller that required players to hit a "strum bar" in time with the music, and to navigate frets as they would on a real guitar. The graphics and storyline were designed to bring players into the live rock experience, with true-life details that musicians would recognize. With *Rock Band*, Harmonix realized its dream of creating a game that could turn any group of friends—or for online play, any group of friendly strangers—into a full band, with guitars, bass, drums, and vocals. Both the original version and the sequel took Harmonix's trademarks of addictive play, dazzling graphics, and killer soundtracks to new heights. For its first single-artist game, Harmonix started at the very top. *The Beatles: Rock Band* marks the first time the legendary quartet has licensed its music and likenesses for a video game. Gameplay follows the band through key moments in its story, from the Cavern Club to the Apple rooftop. Specially designed instruments, custom graphics, and rare audio make this a fully immersive Beatles experience. Visit thebeatlesrockband.com for further information.



SCOTT KLUKSDAHL

A native of California, cellist Scott Kluksdahl made his debut with the San Francisco Symphony, and has been heard since as orchestral soloist, recitalist, and chamber musician in major metropolitan centers throughout the United States, Europe, Israel, and Latin America. He has been guest soloist with the orchestras of Asheville, Bozeman, Kalispell, Marin, Omaha, Richmond (IN), Tampa Bay, and Wyoming, as well as Bulgaria's Sofia Philharmonic Orchestra and Colombia's Orquesta Filarmónica de Bogotá. He gave the premiere performances of Augusta Read Thomas's *Passion Prayers* with the Chicago Contemporary Players and the Philadelphia Network for New Music, with whom he subsequently recorded the work; performed Ralph Shapey's Double Concerto for cello, piano, and orchestra with Florence Millet at the Kennedy Center Friedheim Awards; and presented the world premiere of James Lewis's *Doubles Singles Variables*. At Israel's Hed Music Center, Mr. Kluksdahl has premiered Hanoch Jacoby's *King David's Lyre*, Oedeon Partos's *Yzkor* and *Mourning Music*, and Tzvi Avni's *Khaddish*, all for cello and orchestra. As a recitalist, Scott Kluksdahl has been heard throughout the United States, including the major musical centers of New York City, Boston, Chicago, Cleveland, Philadelphia, Pittsburgh, San Francisco, and Washington, D.C. He possesses a special affinity for the unaccompanied cello repertory spanning four centuries, and earned critical acclaim for a daring unaccompanied program at Carnegie Hall's Weill Recital Hall in New York City. Mr. Kluksdahl

received national attention for his presentation of Bach's complete cello suites at the Oregon Bach Festival, a cycle he has also performed in New York City's St. Bartholomew's Church and at the Philadelphia Bach Festival, San Francisco Theological Seminary, and Tampa Bay's historic Springs Theatre. An ardent advocate of the music of our own time, he continues to commission, premiere, and record works from such composers as Elliott Carter, Robert Helps, Bernard Rands, Augusta Read Thomas, David del Tredici, and Richard Wernick. His recordings *Lines for Solo Cello* (CRI) and American Piano Trios (Centaur) have garnered widespread acclaim. Mr. Kluksdahl's latest CD, *Sound Vessels* (Centaur), features works for cello and piano by Carter, Helps, Thomas, and Wernick. The recipient of the Tanglewood Music Center's Leonard Bernstein Fellowship and prizes in the 1990 Walter W. Naumburg International Cello Competition and the Washington International Competition, Scott Kluksdahl holds a bachelor's degree in English and American literature from Harvard University and a master's from the Juilliard School. His principal teachers were Margaret Rowell, Joel Krosnick, William Pleeth, and Leonard Rose. A dedicated teacher himself, Scott Kluksdahl is the Theodore and Vennette Askounes-Ashford Distinguished Scholar at the University of South Florida and also serves on the faculties of Vermont's Killington Music Festival and California Summer Music. He has been an invited soloist and guest faculty member at Indiana University and, with the Lions Gate Trio, was in residence at the Hartt School of the University of Hartford.

Composer's note about *La Vocalise*

Philip Lasser (b.1963)

I wrote my *Vocalise* in April 1999, inspired by the mournful eponymous work written by Rachmaninoff. Just as in his work, my *Vocalise* is not simply about a lone lyrical melody but rather the interplay between the melody and the counterpoint hidden beneath it in the harmonies of the orchestra. These lines, which live in the sonorities beneath the solo line, serve to light up different areas of the cello melody much like spotlights are used to illuminate a sculpture; one does not consciously acknowledge their existence, one notices only the beauty of the art work.

The work began as the middle movement—*Vocalise* for Chamber Orchestra—of my *Circle of Dreams*, a Symphony in three movements, commissioned and premiered in 2000 by Maestro Gerard Schwarz and The New York Chamber Symphony. Since then it has received many performances around the world and has been transcribed for a variety of different instrumental combinations. To date, the *Vocalise* is featured on three labeled recordings: *Portraits and Elegies* with Frank Almond, violin, and Brian Zeger, piano (Innova 763); *Vocalise* with Giora Schmidt, violin, and Rohan De Silva, piano (Endeavour Classics 7463484); and *The Golden Age* with Emil Chudnovsky, violin, and Daniel Grimwood, piano (JB Records G030)

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PHILIP LASSER

Composer Philip Lasser's music blends the subtle colors of French Impressionist sonorities with the crisp, direct sounds and rhythms of America's jaunty musical palette. Lasser has

devoted himself to the refinement of personal expression through economy of gesture and colorful harmony. His music has been performed by the Seattle Symphony, Gerard Schwarz and the New York Chamber Symphony, Elizabeth Futral, Simone Dinnerstein, Margo Garrett, Lucy Shelton, Fenella Barton, Susanna Phillips, Cho-Liang Lin, Zuill Bailey, Brian Zeger, Jerome Rose, Giora Schmidt, Jean-Frédéric Neuburger, and Sasha Cooke. His works have been heard on New York's WQXR-FM, and have been broadcast on NBC-TV, National Public Radio, Britain's XFM, and RTHK Radio Hong Kong. Philip Lasser recently received the Walter Hinrichsen Award from the American Academy and Institute of Arts and Letters, which is presented in collaboration with the C.F. Peters Corporation to publish and promote the work of an American composer. A guest composer at the Beijing Modern Music Festival, he has also been composer-in-residence with the Carmargo Foundation, at Lukas Foss's Music Festival of the Hamptons, and at Yaddo. Born in New York City in 1963 to a French mother and an American father, Philip Lasser began piano lessons at age five and soon after began composing songs for his mother, a singer. At sixteen, he entered Nadia Boulanger's Ecole d'Arts Americaines in Fontainebleau, France. It was there that he met the legendary pianist Gaby Casadesus, who became his teacher. Lasser returned to the U.S. to attend Harvard College, and after graduating *summa cum laude*, he moved to Paris for three years, during which time he worked with Boulanger's closest colleague, Narcis Bonet. Lasser then entered Columbia University's master's program, and studied counterpoint with Jacques-Louis Monod (student of René Leibowitz), thus forging the connection between the French world of musical color and the great German tradition of linear contrapuntal development. Lasser received his doctorate from The Juilliard School, where he studied with David Diamond. Distinguished member of the faculty of The Juilliard School since 1994, Lasser also directs the European American Musical Alliance (EAMA) Summer Music Programs, a school dedicated to training young composers, chamber musicians, and conductors in the tradition of legendary teacher Nadia Boulanger. The programs are held annually at the historic Ecole Normale de Musique de Paris, France. In 2008 Lasser launched the EAMA Prize, a major cash award for a composition of profound artistic message. Philip Lasser's recent book, *The Spiraling Tapestry: An Inquiry into the Contrapuntal Fabric of Music*, offers a pioneering view on Bach's compositional world. His work is published in New York by Rassel Editions and by C.F. Peters Corp., as well as in Paris by Editions Max Eschig (BMG International). His music can be heard on the New World Records, Crystal Records, and BMG RCA/Red Seal labels, and, most recently, on the Telarc label with the world premiere recording of his *Twelve Variations on a Chorale by J.S. Bach*, performed by pianist Simone Dinnerstein. Visit philiplasser.com for more information.

MAUREEN MCGOVERN

Maureen McGovern's nearly 40-year career includes recordings, concerts, theater, film, television, radio, and songwriting, all with a voice that defies categorization. Her current PS Classics CD, *A Long and Winding Road*, has earned high critical praise. She has also received the AFTRA AMEE Lifetime Sound Recording Award, the Nightlife Legend Award (NYC), the MAC Lifetime Achievement Award, and The Imagination Award from Imagination Stage for her work with children, the arts, and philanthropy. Grammy-nominated for Best New Artist (1973) and Best Traditional Pop Vocal Performance (1998), she shares a Grammy Award for Best Musical Recording for Children (2005) for her participation in the CD/DVD *Songs from the Neighborhood: The Music of Mister Rogers*. She also won the Tokyo Music Festival Grand Prize Award (1975) for her performance of Paul Williams's "Even Better than I Know Myself." Maureen's recording career began with the Oscar-winning international best-sellers "The Morning After" and "We May Never Love Like This Again" from the classic disaster films *The Poseidon Adventure* and *The Towering Inferno*, respectively. Other recordings include the Oscar-nominated song "Wherever Love Takes Me" from *Gold*, "Can You Read My Mind?" from *Superman*, and "Different Worlds" from the ABC-TV series *Angie*. Other critically acclaimed recordings include songwriter tributes to George Gershwin, Harold Arlen, Richard Rodgers, Marilyn and Alan Bergman, and her

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solo piano/voice albums, *Another Woman In Love* and *The Pleasure of His Company*, with Mike Renzi.In 2005 Ms. McGovern returned to the Broadway stage, originating her Drama Desk-nominated role of Marmee in *Little Women, The Musical*, a role she reprised in the first national tour. Maureen made her Broadway debut as Mabel in *The Pirates of Penzance*, starred as Luisa in *Nine* with the late Raul Julia, and as Polly Peachum in *3 Penny Opera* with Sting. Off-Broadway, Maureen originated the role of Mary in *Brownstone*, and she was Mrs. Anna in the Broadway national tour of *The King and I*. Maureen performed in the east coast premiere of her one-woman show, *A Long and Winding Road*, at Arena Stage in Washington, D.C., and at Boston's Huntington Theater. She reprised the role of Eleanor Bridges in *One Red Flower* (formerly *Letters from 'Nam*) in a Los Angeles benefit performance for the veterans' organization New Directions. Regional credits include William Finn's *Elegies*, Jerry Herman's musical *Dear World, The Umbrellas of Cherbourg, The Lion in Winter, Of Thee I Sing, Let 'Em Eat Cake, The Umbrellas of Cherbourg, Letters from 'Nam, The Sound of Music, South Pacific, Guys & Dolls, I Do, I Do*, and *The Bengal Tiger's Ball*. Feature film credits include the nightclub singer in *The Towering Inferno* and the guitar-strumming nun in the comedy classic *Airplane!* and *Airplane II: The Sequel*. Ms. McGovern is the President of the Maureen McGovern "Works of Heart" Foundation for Music and Healing, founded to address the emotional and inspirational needs of patients and caregivers. Its recordings include *Help Is On The Way* (in partnership with Broadway Cares/Equity Fights AIDS) and *Works of Heart: Songs of Hope*, featuring a 30th-anniversary recording of "The Morning After." Maureen is a National Board Member of the Muscular Dystrophy Association and has performed for 30 consecutive years on the Jerry Lewis MDA Labor Day Telethon. She is an Artist Spokesperson for the American Music Therapy Association. Visit maureenmcgovern.com.

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THE STARS AND STRIPES: FOREVER AT POPS

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

BOSTON POPS ENDOWMENT FUNDS

The Boston Symphony Orchestra gratefully acknowledges the following funds that have been generously established in the BSO's endowment. Yearly income from these funds helps support the Boston Pops Orchestra's ambitious calendar of concerts, tours, recordings, and television productions. For further information, contact Elizabeth P. Roberts, Director of Development-Campaign and Individual Giving, at (617) 638-9269.

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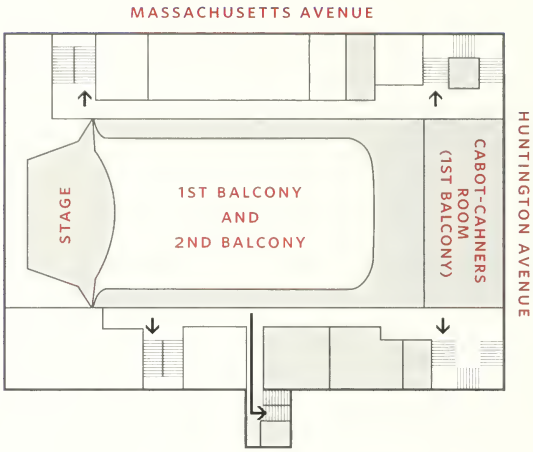

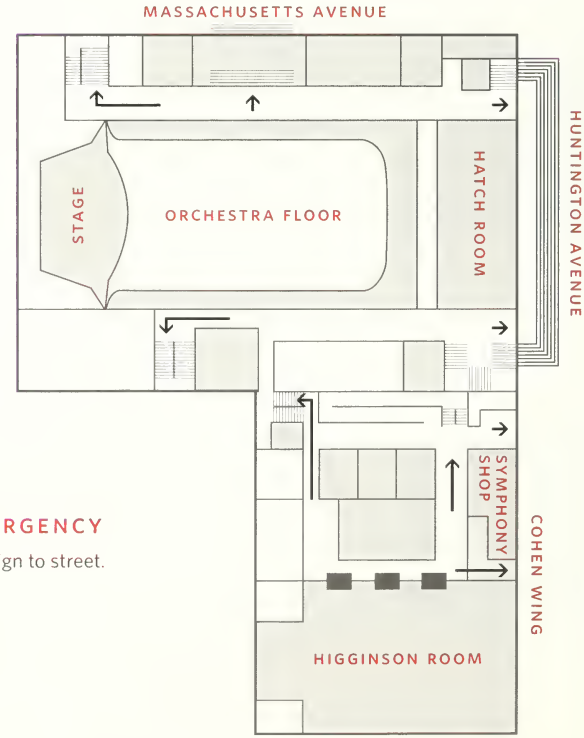

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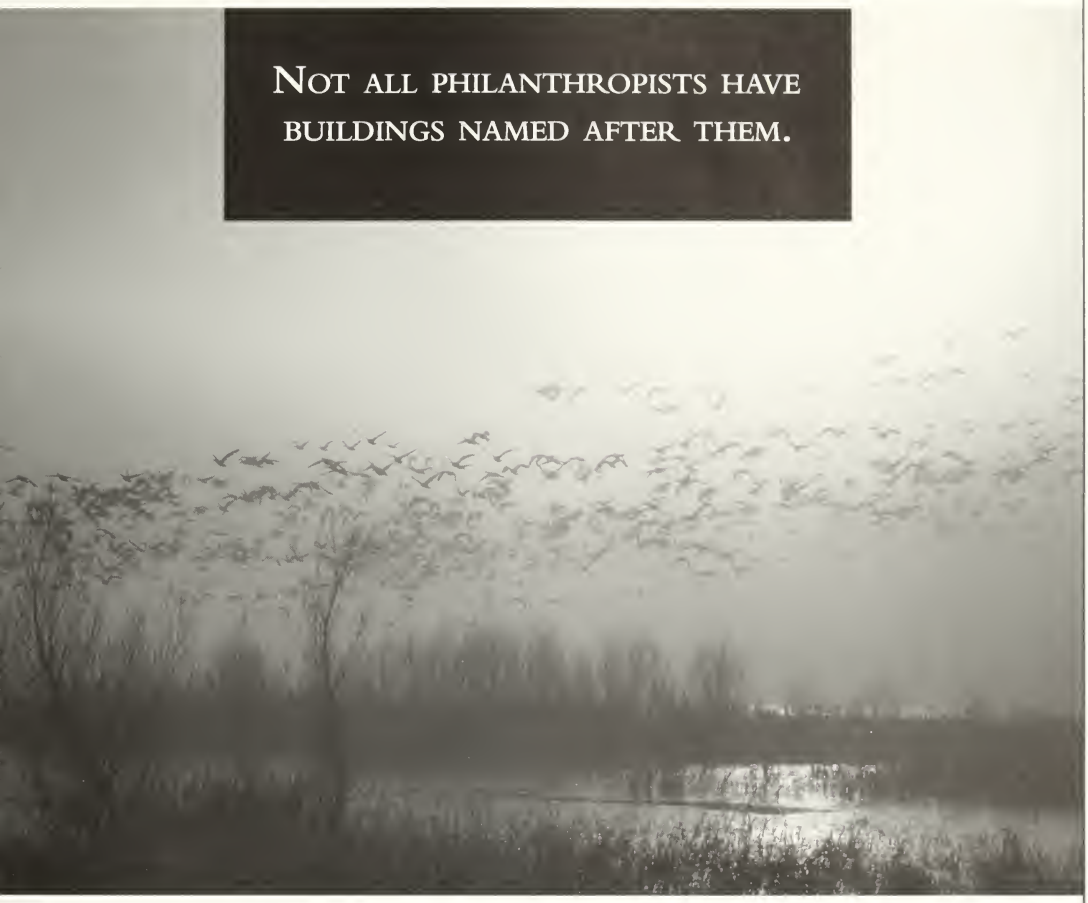

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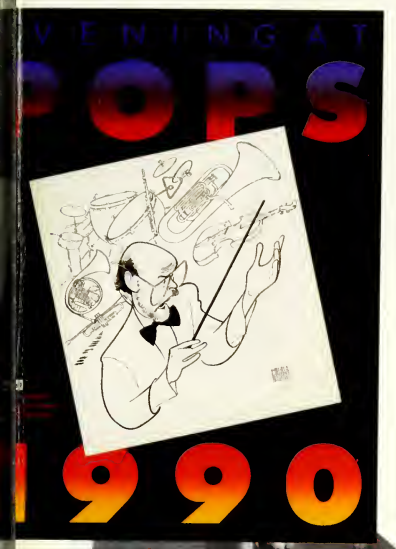
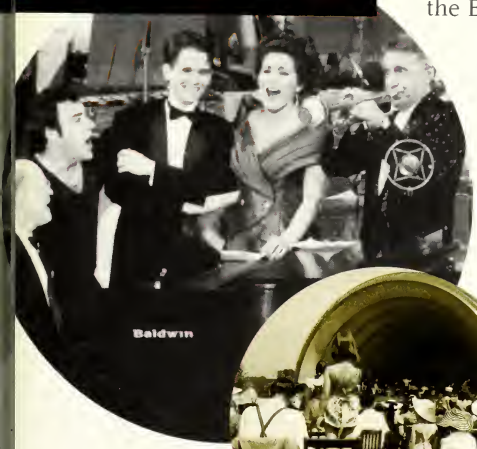


ON DISPLAY IN SYMPHONY HALL

125 YEARS OF THE BOSTON POPS

An exhibit celebrating the rich and colorful history of the Boston Pops is on display throughout the orchestra and first-balcony levels of Symphony Hall. Drawing on the extensive holdings in the BSO Archives, the exhibit chronicles the history of the Pops from its founding in 1885; the move from the Boston Music Hall to Symphony Hall in 1901; the legacy not only of the "modern" conductors—Arthur Fiedler, John Williams, and Keith Lockhart—but also the 17 conductors who preceded them; the establishment of such singular traditions as college nights and the "secret recipe" for Pops punch; and the development of the unique sound of the Boston Pops.



SPECIAL EXHIBIT IN CABOT-CAHNERS ROOM: ARTHUR FIEDLER'S LEGACY

The Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the Boston Symphony Orchestra as a violinist in 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts drawn from this collection and documenting his early life and remarkable career can be viewed throughout the Pops 125th season.

The nine new historical exhibit panels celebrating the 125th anniversary of the Boston Pops on display throughout Symphony Hall were made possible, in part, by a generous gift from Joan P. and Ronald C. Curhan.

KEITH LOCKHART

Christian Steiner

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his 15-year tenure, he has conducted the Boston Pops in more than 1,200 concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with some of today's most prominent jazz and indie artists. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall in Boston and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off vocal competitions open to the general public. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers to be premiered during the 125th anniversary season—and dozens of new arrangements.

Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. He is loved by audiences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed.

Keith Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and, most recently, *The Red Sox Album. Oscar & Tony* provided the basis for the Pops' first Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Keith Lockhart has made 67 television shows with the Boston Pops, including a recent concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS in March 2009 and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as PBS's *Evening at Pops* (1970-2004), for which Mr. Lockhart taped 38 new programs. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," feature performance footage culled from more than 35 years of *Evening at Pops* programming. The *Evening at Pops* program "Fiddlers Three," under Mr. Lockhart's direction, won the 2002 ASCAP Deems Taylor Award.

Keith Lockhart has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA playoffs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart also holds the titles of artistic advisor and principal conductor of the Brevard Music Center in North Carolina and Music Director Emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, Mr. Lockhart led a performance at the 2002 Olympic Games. Visit keithlockhart.com for further information.

JOHN WILLIAMS

In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His 35-year artistic partnership with director Steven Spielberg has resulted in numerous acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich, Catch Me If You Can,* and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Sabrina, The Cowboys, The Reivers,* and *Goodbye, Mr. Chips,* among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof,* for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News*, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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Ronan Lefkowitz
Jennie Shames*
Valeria Vilker Kuchment°
Tatiana Dimitriades*
Si-Jing Huang*
Nicole Monahan*
Wendy Putnam*
Xin Ding*
Glen Cherry*

violas

Cathy Basrak
Edward Gazouleas
Robert Barnes°
Michael Zaretsky
Marc Jeanneret
Mark Ludwig*
Rachel Fagerburg*
Kazuko Matsusaka*
Rebecca Gitter*

cellos

Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Jonathan Miller*
Owen Young*
Andrew Pearce*
Mickey Katz*
Alexandre Lecarme*
Adam Esbensen*
Blaise Dejardin*

basses

Lawrence Wolfe
Benjamin Levy
Dennis Roy
James Orleans*
Todd Seeber*
John Stovall*

flutes

Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
Ann Bobo§
Linda Toote§

piccolo

Cynthia Meyers
John A. and Sarah C.C. MacLeod Chair

oboes

Keisuke Wakao
Mark McEwen

english horn

Robert Sheena

clarinets

Thomas Martin
Michael Wayne

bass clarinet

Craig Nordstrom

bassoons

Richard Ranti
Suzanne Nelsen

contrabassoon

Gregg Henegar

horns

Richard Sebring
Jonathan Menkis
Jay Wadenpfuhl°
Jason Snider
Kevin Owen§
Kate Gascoigne§

trumpets

Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Benjamin Wright
Thomas Siders
Bruce Hall§

trombones

Toby Oft
Hans Bohn§

bass trombone

Douglas Yeo

tuba

Mike Roylance

timpani

Timothy Genis

percussion

Frank Epstein
J. William Hudgins
W. Lee Vinson
Daniel Bauch
James Gwin

harp

Jessica Zhou

librarians

Marshall Burlingame
William Shisler
John Perkel

personnel managers

Lynn G. Larsen

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Timothy Tsukamoto
Assistant Personnel Managers

stage manager

John Demick

* participating in a system of rotated seating

§ substituting

° on leave

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INVESTMENT MANAGEMENT & TRUST • COMMERCIAL BANKING

Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

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HAPPY 125TH, BOSTON POPS!

"Celebrating its 125th anniversary this spring, the Boston Pops Orchestra performs the best music of the past and present, appealing to the widest possible audience with a broad spectrum of styles, from jazz to pop, indie rock to big band, film music to the great American songbook, and Broadway to classical, making it the perfect orchestra for people who don't know they like orchestras!"

—Keith Lockhart

Affectionately known as "America's Orchestra," the Boston Pops is the most-recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. With the 125th anniversary season, the Boston Pops reaches a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its

BOSTON MUSIC HALL
PROMENADE CONCERTS.
SUMMER SEASON.
PUBLISHED BY Advertiser Publishing Co., 105 Summer Street.
MONDAY, AUGUST 17, 1885.
NO. 32.

Keith Lockhart conducting the Pops' Fourth of July concert on the Esplanade (left)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (center)
John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class (right)
The header of a program from the first season of "Promenade Concerts" (bottom)

establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians.

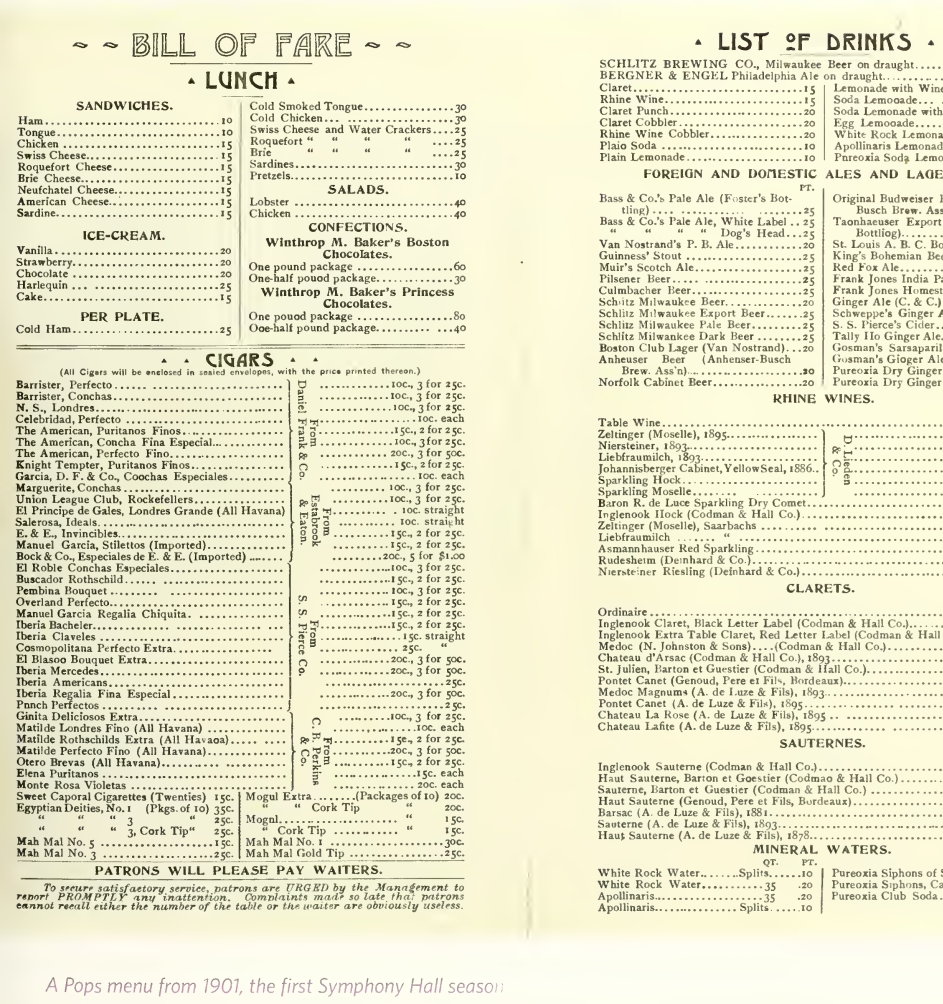
The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most-recorded orchestra in history—including the first orchestral recording to sell

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top)
Arthur Fiedler and the Boston Pops Orchestra at Symphony Hall in the 1970s (bottom)

more than a million copies—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 45 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams, this year marking his 30th anniversary with the Pops, also brought a bit of Hollywood to the Pops stage, with special appearances



BILL OF FARE

LUNCH

SANDWICHES.

Ham 10
Tongue 10
Chicken 15
Swiss Cheese 15
Roquefort Cheese 15
Brie Cheese 15
Neufchatel Cheese 15
American Cheese 15
Sardine 15

ICE-CREAM.

Vanilla 20
Strawberry 20
Chocolate 20
Harlequin 25
Cake 15

PER PLATE.

Cold Ham 25

Cold Smoked Tongue 30
Cold Chicken 30
Swiss Cheese and Water Crackers 25
Roquefort " " " " 25
Brie " " " " 25
Sardines 30
Pretzels 10

SALADS.

Lobster 40
Chicken 40

CONFECTIONS.

Winthrop M. Baker's Boston Chocolates.

One pound package 60
One-half pound package 30

Winthrop M. Baker's Princess Chocolates.

One pound package 80
One-half pound package 40

CIGARS

(All Cigars will be enclosed in sealed envelopes, with the price printed thereon.)

Barrister, Perfecto ..... 10c., 3 for 25c.
Barrister, Conchas ..... 10c., 3 for 25c.
N. S., Londres ..... 10c., 3 for 25c.
Celebridad, Perfecto ..... 10c. each
The American, Puritanos Finos ..... 15c., 2 for 25c.
The American, Concha Fina Especial ..... 10c., 3 for 25c.
The American, Perfecto Fino ..... 20c., 3 for 50c.
Knight Tempter, Puritanos Finos ..... 15c., 2 for 25c.
Garcia, D. F. & Co., Coochas Especiales ..... 10c. each
Marguerite, Conchas ..... 10c., 3 for 25c.
Union League Club, Rockefellers ..... 10c., 3 for 25c.
El Principe de Gales, Londres Grande (All Havana) ..... 10c. straight
Salerosa, Ideals ..... 10c. straight
E. & E., Invincibles ..... 15c., 2 for 25c.
Manuel Garcia, Stilettos (Imported) ..... 15c., 2 for 25c.
Bock & Co., Especiales de E. & E. (Imported) ..... 20c., 5 for $1.00
El Roble Conchas Especiales ..... 10c., 3 for 25c.
Buscador Rothschild ..... 15c., 2 for 25c.
Pembina Bouquet ..... 10c., 3 for 25c.
Overland Perfecto ..... 15c., 2 for 25c.
Manuel Garcia Regalia Chiquita ..... 15c., 2 for 25c.
Iberia Bacheler ..... 15c., 2 for 25c.
Iberia Claveles ..... 15c. straight
Cosmopolitana Perfecto Extra ..... 25c. "
El Blasoo Bouquet Extra ..... 20c., 3 for 50c.
Iberia Mercedes ..... 20c., 3 for 50c.
Iberia Americans ..... 25c.
Iberia Regalia Fina Especial ..... 20c., 3 for 50c.
Punch Perfectos ..... 25c.
Ginita Deliciosos Extra ..... 10c., 3 for 25c.
Matilde Londres Fino (All Havana) ..... 10c. each
Matilde Rothschilds Extra (All Havaoa) ..... 15c., 2 for 25c.
Matilde Perfecto Fino (All Havana) ..... 20c., 3 for 50c.
Otero Brevas (All Havana) ..... 15c., 2 for 25c.
Elena Puritanos ..... 15c. each
Monte Rosa Violetas ..... 20c. each

From Daniel Frank & Co.
From Estabrook & Eaton.
From S. S. Pierce Co.
From C. B. Perkins & Co.

Sweet Caporal Cigarettes (Twenties) 15c.
Egyptian Deities, No. 1 (Pkgs. of 10) 35c.
" " " 3 25c.
" " " 3, Cork Tip" 25c.
Mah Mal No. 5 ..... 15c.
Mah Mal No. 3 ..... 25c.

Mogul Extra ..... (Packages of 10) 20c.
" " Cork Tip " 20c.
Mogul ..... " 15c.
" Cork Tip ..... " 15c.
Mah Mal No. 1 ..... 30c.
Mah Mal Gold Tip ..... 25c.

PATRONS WILL PLEASE PAY WAITERS.

To secure satisfactory service, patrons are URGED by the Management to report PROMPTLY any inattention. Complaints made so late that patrons cannot recall either the number of the table or the waiter are obviously useless.

LIST OF DRINKS

SCHLITZ BREWING CO., Milwaukee Beer on draught 10
BERGNER & ENGEL Philadelphia Ale on draught 10
Claret 15
Rhine Wine 15
Claret Punch 20
Claret Cobbler 20
Rhine Wine Cobbler 20
Plain Soda 10
Plain Lemonade 10
Lemonade with Wine 15
Soda Lemonade 15
Soda Lemonade with Wine 20
Egg Lemonade 20
White Rock Lemonade 15
Apollinaris Lemonade 20
Pureoxia Soda Lemonade 15

FOREIGN AND DOMESTIC ALES AND LAGER BEER.

	PT.
Bass & Co.'s Pale Ale (Foster's Bottling)	25
Bass & Co.'s Pale Ale, White Label	25
" " " " Dog's Head	25
Van Nostrand's P. B. Ale	20
Guinness' Stout	25
Muir's Scotch Ale	25
Pilsener Beer	25
Culmbacher Beer	25
Schlitz Milwaukee Beer	20
Schlitz Milwaukee Export Beer	25
Schlitz Milwaukee Pale Beer	25
Schlitz Milwaukee Dark Beer	25
Boston Club Lager (Van Nostrand)	20
Anheuser Beer (Anhenser-Busch Brew. Ass'n)	20
Norfolk Cabinet Beer	20
Original Budweiser Beer (Anheuser-Busch Brew. Ass'n)	25
Taonhaeuser Export Beer (Brewery Bottlioq)	20
St. Louis A. B. C. Bohemian Beer	20
King's Bohemian Beer	20
Red Fox Ale	20
Frank Jones India Pale Ale	20
Frank Jones Homestead Ale	20
Ginger Ale (C. & C.)	25
Schweppe's Ginger Ale	25
S. S. Pierce's Cider ... Half Pints	15
Tally Ho Ginger Ale	15
Gosman's Sarsaparilla	15
Gosman's Gioger Ale	15
Pureoxia Dry Ginger Ale ... Pints	15
Pureoxia Dry Ginger Ale, Half Pints	10

RHINE WINES.

	QT.	PT.
Table Wine	1.00	
Zeltinger (Moselle), 1895 (D. Lieden & Co.)	1.50	.75
Niersteiner, 1893 (D. Lieden & Co.)	1.50	.75
Liebfraumilch, 1893 (D. Lieden & Co.)	2.00	
Johannisberger Cabinet, Yellow Seal, 1886 (D. Lieden & Co.)	2.50	
Sparkling Hock (D. Lieden & Co.)	2.50	1.25
Sparkling Moselle (D. Lieden & Co.)	2.50	1.25
Baron R. de Luce Sparkling Dry Comet	3.00	1.50
Inglenook Hock (Codman & Hall Co.)	1.00	.60
Zeltinger (Moselle), Saarbachs	1.50	.75
Liebfraumilch " "	2.00	1.00
Asmannhauser Red Sparkling	2.50	1.25
Rudesheim (Deinhard & Co.)	1.50	.75
Niersteiner Riesling (Deinhard & Co.)	1.50	.75

CLARETS.

	QT.	PT.
Ordinaire	.80	.40
Inglenook Claret, Black Letter Label (Codman & Hall Co.)	.75	.40
Inglenook Extra Table Claret, Red Letter Label (Codman & Hall Co.)	1.00	.60
Medoc (N. Johnston & Sons) ... (Codman & Hall Co.)	1.00	.60
Chateau d'Arsac (Codman & Hall Co.), 1893	1.50	.75
St. Julien, Barton et Guestier (Codman & Hall Co.)	1.50	.75
Pontet Canet (Genoud, Pere et Fils, Bordeaux)	1.25	.75
Medoc Mgnums (A. de Luze & Fils), 1893	1.00	.50
Pontet Canet (A. de Luze & Fils), 1895	1.50	.75
Chateau La Rose (A. de Luze & Fils), 1895	2.00	1.00
Chateau Lafite (A. de Luze & Fils), 1895	2.50	

SAUTERNES.

	QT.	PT.
Inglenook Sauterne (Codman & Hall Co.)	.75	.40
Haut Sauterne, Barton et Goestier (Codmao & Hall Co.)	2.00	1.00
Sauterne, Barton et Guestier (Codman & Hall Co.)	1.25	.65
Haut Sauterne (Genoud, Pere et Fils, Bordeaux)	1.25	.75
Barsac (A. de Luze & Fils), 1881	1.00	.50
Sauterne (A. de Luze & Fils), 1893	1.50	.75
Haut Sauterne (A. de Luze & Fils), 1878	2.00	1.00

MINERAL WATERS.

	QT.	PT.
White Rock Water ... Splits	.10	
White Rock Water	.35	.20
Apollinaris	.35	.20
Apollinaris ... Splits	.10	
Pureoxia Siphons of Seltzer		.20
Pureoxia Siphons, Carbonic		.20
Pureoxia Club Soda		.20

A Pops menu from 1901, the first Symphony Hall season

by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,200 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his sixteenth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 67 television shows, led 33 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings, now numbering four: *Sleigh Ride*, *America*, *Oscar & Tony*, and *The Red Sox Album*. He led the Pops for Chris Botti's *In Boston* CD and DVD, featuring special guests Sting, John Mayer, Josh Groban, Yo-Yo Ma, and Steven Tyler. The recording received multiple Grammy nominations and the television special aired on PBS stations nationally. Mr. Lockhart has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

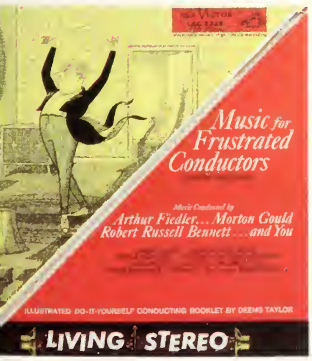
The 125th anniversary season of the Boston Pops opens with a gala concert featuring multiple Tony Award-winner Idina Menzel, the inimitable Doc Severinsen, who holds the distinction of having performed under the batons of Arthur Fiedler, John Williams, and Keith Lockhart, and the world premiere of "The Beatles Rock Band Sing Along," a collabo-

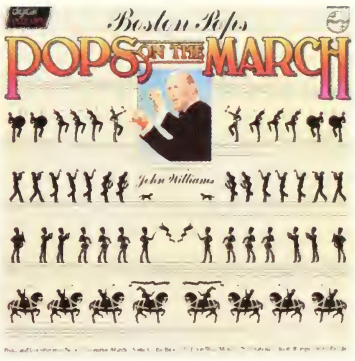
John Williams with director Steven Spielberg and violinist Itzhak Perlman during recording sessions for the soundtrack of Schindler's List (left)

Keith Lockhart, the twentieth Boston Pops conductor (right)

ration with Harmonix, MTV, and Apple Records. In addition to the world premiere of "The Dream Lives On," the new work in honor of the Kennedy brothers, the season will mark the 10th anniversary of the popular radio and TV show *From the Top*; focus on esteemed artists Dave Brubeck, Kelli O'Hara, Brian D'Arcy James, and Maureen McGovern; and honor the legacies of musical titans Ray Charles, Duke Ellington, Cole Porter, and Rodgers and Hammerstein. Daniel Bernard Roumain, who in concert melds his classical music roots with his own Haitian-American cultural references and vibrant musical imagination, and Ozomatli, the Grammy-winning, genre-defying sensation, join the orchestra for programs that continue the Pops tradition of showcasing the best and brightest new talent on the musical scene today. Returning to the Pops schedule are the legendary "Hooray for Hollywood" series with John Williams, and Gospel Night with Charles Floyd. To bring the 125th season to a close, the Boston Pops presents one of this country's greatest living legends—the incomparable Arlo Guthrie. Other highlights include a documentary, entitled *America's Orchestra: Celebrating 125 Years of the Boston Pops*, to air on PBS this spring, a national contest to win a trip to Boston's famous Fourth-of-July celebration, and several free outdoor concerts, details of which are available at bostonpops.org/125.

As Keith Lockhart sums up, "We hope that the upcoming Boston Pops season reflects the Pops' diversity of repertoire and gives the audience a glimpse into the storied history of this distinctively Boston creation—one of our country's greatest cultural treasures, as vibrant today as it was when it was founded in 1885."





Natalie Cole joined Keith Lockhart and the Boston Pops Orchestra for Opening Night at Pops 2008 (top)
Covers from albums made by the Boston Pops, the most-recorded orchestra in history: 1959 (left), 1980 (center), and 2009 (right)

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Mahler's No. 4 or Mozart's No. 40?
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In a city renowned for its passionate embrace of the arts, there is a hotel that sits at its center. The Fairmont Copley Plaza is honored to be the Official Hotel of two of the world's greatest orchestras, the Boston Symphony and the Boston Pops.

For reservations or more information, call 1 800 441 1414 or visit www.fairmont.com

Tuesday evening, June 1, 2010, at 8

KEITH LOCKHART conducting

125TH ANNIVERSARY CELEBRATION

SEASON SPONSORED BY FIDELITY INVESTMENTS

Tonight's performance is sponsored by The Fairmont Copley Plaza

Overture to *Russlan and Ludmilla* — Glinka

The Typewriter — Anderson
Film by Susan Dangel and Dick Bartlett

Raiders March — Williams

Flying Theme from *E.T. The Extra-Terrestrial* — Williams

Skylark — Carmichael/Mercer-Sebesky

Sweet Georgia Brown — Bernie/Pinkard/Casey-Sebesky
TAMARA SMIRNOVA and BONNIE BEWICK

Dark Eyes — trad./Horlick/Stone-Brohn
MS. BEWICK
with Ms. Smirnova, violin • Bob Winter, piano • Ben Levy, bass
John McGann, guitar • Jim Gwinn, drums

The Beatles Rock Band Sing-Along — arr. Hollenbeck
Sergeant Pepper's Lonely Hearts Club Band—A Little Help from My Friends—Twist and Shout—Yellow Submarine
Animation by Harmonix Music Systems, Inc.

INTERMISSION

EILEEN
FISHER
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THE MALL AT CHESTNUT HILL

Presenting

THE DAVE BRUBECK QUARTET

Bobby Militello, alto saxophone/flute • Michael Moore, bass • Randy Jones, drums

Selections to be announced from the stage

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Harvard University Outings & Innings; Grace Chapel; St. William's Blessed Virgin Mary's Sodality; Newmarket Junior/Senior High School

"This experience
TAUGHT ME
that I can achieve anything."
— Gustavo Hernandez, age 17

DEFINING MOMENTS

Music has the power to transform young lives. The Fidelity FutureStage® arts education program helps public school students achieve their potential on stage—and in life.

We congratulate the 2009 Music Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

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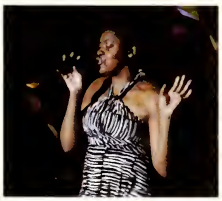
536923

Gustavo performing with the Boston Pops, May 20, 2009

2009 FIDELITY FUTURESTAGE MUSIC COMPETITION WINNERS



AnJalique Perry
Roland Hayes School

Gustavo Hernandez,
Max Ridley, Chris Juris
Boston Arts Academy

Chris Middleton
Boston Latin School

B. Kim, Tadesh Inagaki,
Christopher Nguyen,
Allyn Hayes McCourt
Boston Latin School

The 2010 Music Competition winners will perform with the Boston Pops on May 26, 2010.

For more information on FutureStage, visit www.futurestage.com

Turn here™
Fidelity INVESTMENTS

BOSTON POPS

Wednesday evening, June 2, 2010, at 8

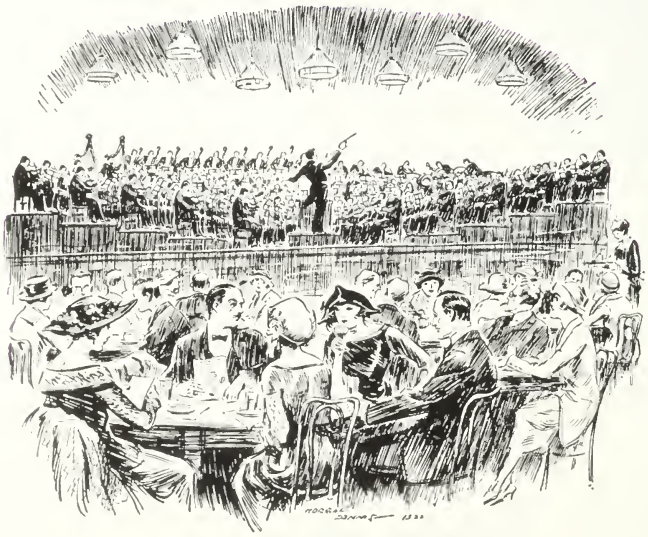
KEITH LOCKHART conducting

125TH ANNIVERSARY CELEBRATION

SEASON SPONSORED BY FIDELITY INVESTMENTS

This evening's performance by Dave Brubeck is made possible with generous support from The Corbett Family Charitable Foundation, Inc.

Overture to *Russlan and Ludmilla*	Glinka
The Typewriter Film by Susan Dangel and Dick Bartlett	Anderson
Raiders March	Williams
Flying Theme from *E.T. The Extra-Terrestrial*	Williams



THE BOSTON POPS ORCHESTRA

KEITH LOCKHART | Conductor
JOHN WILLIAMS | Laureate Conductor
125th Season, 2010

KEITH LOCKHART conducting

Wednesday evening, June 2, at 8
Thursday evening, June 3, at 8

Please note the correct arranger credit for "Dark Eyes" on this evening's program:

Dark Eyes — trad.-Horlick/Stone-Bewick/Brohn
BONNIE BEWICK
with Tamara Smirnova, violin • Bob Winter, piano • Ben Levy, bass
John McGann, guitar • Jim Gwin, drums

Bonnie Bewick

A member of the Boston Symphony Orchestra since 1987, Bonnie Bewick studied violin with Paul Makanowitzky and Ruggiero Ricci at the University of Michigan in Ann Arbor, and with David Cerone and Aaron Rosand at the Curtis Institute of Music, where she received her bachelor's degree in music in 1986. Prior to joining the Boston Symphony Orchestra, Ms. Bewick won a position with the Columbus Symphony and participated in summer music festivals at Interlochen, Spoleto, the Colorado Philharmonic, and the Grand Tetons. Ms. Bewick has made solo appearances with a number of west coast orchestras, and with the Boston Pops under John Williams and Keith Lockhart as well as the New England Philharmonic and the Cape Ann Symphony in New England. Although trained as a classical violinist, she has recently found a passion in bringing the many forms of traditional and folk music to classical audiences. Her newest venture, the group Classical Tangent, made up of BSO members and friends, has been enthusiastically received in concerts at Symphony Hall, around Boston, and in the Berkshires. Ms Bewick also plays folk music with the group Childsplay, conducts orchestra audition seminars all over the country, teaches privately, and is on the faculty of The Boston Conservatory.

Skylark — Carmichael/Mercer-Sebesky

Sweet Georgia Brown — Bernie/Pinkard/Casey-Sebesky

TAMARA SMIRNOVA and BONNIE BEWICK

Dark Eyes — trad./Horlick/Stone-Brohn

MS. BEWICK

with Ms. Smirnova, violin • Bob Winter, piano • Ben Levy, bass
John McGann, guitar • Jim Gwinn, drums

The Beatles Rock Band Sing-Along — arr. Hollenbeck

Sergeant Pepper's Lonely Hearts Club Band—A Little Help from My Friends—Twist and Shout—Yellow Submarine

Animation by Harmonix Music Systems, Inc.

INTERMISSION

Presenting

THE DAVE BRUBECK QUARTET

Bobby Militello, alto saxophone/flute • Michael Moore, bass • Randy Jones, drums

Selections to be announced from the stage

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present: New England Employee Benefits Council; Saxophone Studio; MIT Activities Committee; Traveling Patriots; KSP Financial; The Geneva School; Sports Leisure Vacations

Thursday evening, June 3, 2010, at 8

KEITH LOCKHART conducting

125TH ANNIVERSARY CELEBRATION

SEASON SPONSORED BY FIDELITY INVESTMENTS

MIT ALUMNI ASSOCIATION–TECH NIGHT AT POPS

Arthur Fiedler
Conductor 1930-1979

Overture to *Russlan and Ludmilla* — Glinka

The Typewriter — Anderson
Film by Susan Dangel and Dick Bartlett

Skylark — Carmichael/Mercer-Sebesky

Sweet Georgia Brown — Bernie/Pinkard/Casey-Sebesky
TAMARA SMIRNOVA and BONNIE BEWICK

Dark Eyes — trad./Horlick/Stone-Brohn
MS. BEWICK
with Ms. Smirnova, violin • Bob Winter, piano • Ben Levy, bass
John McGann, guitar • Jim Gwinn, drums

INTERMISSION

Arise, All Ye of MIT

Piano Concerto No. 1 in G minor, Opus 25 — Mendelssohn
Molto allegro con fuoco
Andante
Presto - Molto allegro e vivace
SARAH RUMBLEY (MIT '12), PIANO

INTERMISSION

John Williams
Conductor 1980-1993
Conductor Laureate 1993-present

Main Title from *Star Wars*	Williams
Harry's Wondrous World, from *Harry Potter*	Williams
Raiders March	Williams

Keith Lockhart
Conductor 1995-present

The Beatles Rock Band Sing-Along Sergeant Pepper's Lonely Hearts Club Band—A Little Help from My Friends—Twist and Shout—Yellow Submarine Animation by Harmonix Music Systems, Inc.	arr. Hollenbeck

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Friday evening, June 4, 2010, at 8

JEFF TYZIK conducting
with **DEE DANIELS**, vocalist

SEASON SPONSORED BY FIDELITY INVESTMENTS

DUKE ELLINGTON TRIBUTE

An Ellington Portrait — Ellington-Tyzik
Caravan—Sophisticated Lady—Rockin In Rhythm—
Mood Indigo— C Jam Blues—Prelude To A Kiss—
It Don't Mean A Thing If It Ain't Got That Swing

Song of the Volga Boatman — trad.-Finnegan-Tyzik
MICHAEL MONAGHAN, SAXOPHONE

Stormy Weather — Arlen-Tyzik
How Long Has This Been Going On — Ellington-Pronk
Don't Get Around Much Anymore — Ellington-Tyzik

One O'Clock Jump — Basie-Tyzik

INTERMISSION

The Entertainer — Joplin-Schuller
Sunflower Slow Drag — Joplin-Schuller

Motherless Child — trad.-Clayton

King Porter Stomp — Morton-Henderson-Tyzik
Satin Doll — Ellington
In A Sentimental Mood — Ellington-Crotty

Gimme a Pigfoot and a Bottle of Beer — Smith-Tyzik
I Got It Bad And That Ain't Good — Ellington/Fitzgerald
Every Day I Have The Blues — arr. Tyzik

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On Saturday, August 28, 2010

Join acclaimed professors from Yale, Amherst and Tufts for three stimulating presentations in Ozawa Hall. Then join conductor David Zinman as he leads the Boston Symphony Orchestra in two classical masterworks: Brahms' Piano Concerto No. 2, with Emanuel Ax, and Dvořák's *New World* Symphony.

The Two Americas of Antonin Dvořák
SOL GITTLEMAN ■ Tufts University
In 1892, as Ellis Island opened its doors to millions of immigrants, Dvořák arrived in New York in great luxury. He never saw Ellis Island, but would compose a work that would link him to, and musically define, the New World forever.

The Science of Mind Over Body
CATHERINE SANDERSON ■ *Amherst*
What's happening in our brain affects nearly everything in the body, frequently producing surprising and remarkable results. Come take a fascinating one hour tour of the mind.

Pinnacle Experience: Inside Brahms Piano Concerto No.2 and Dvořák's *New World* Symphony
CRAIG WRIGHT ■ *Yale University*
In the late 19th century Brahms and Dvořák were arguably the two most famous composers in the Western world. This lecture will discuss the history of both works and then pose a strategy for embracing them.

BOSTON SYMPHONY ORCHESTRA
BRAHMS Piano Concerto No. 2
DVOŘÁK Symphony No. 9, *From the New World*
David Zinman, conductor
Emanuel Ax, piano

EVENT SCHEDULE *for* AUGUST 28, 2010
■ *LECTURES TAKE PLACE IN OZAWA HALL* ■

1:30-2:30 pm	*Check in*
2:30-3:40 pm	SOL GITTLEMAN, University Professor, Tufts
3:40-4:00 pm	*Break*
4:00-5:10 pm	CATHERINE SANDERSON, Professor of Psychology, Amherst
5:10-5:30 pm	*Break*
5:30-6:40 pm	CRAIG WRIGHT, Professor of Music, Yale
6:40-8:00 pm	*Boxed Dinner*, Hawthorne Tent
8:30-10:30 pm	BOSTON SYMPHONY ORCHESTRA Koussevitzky Music Shed

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Saturday evening, June 5, 2010, at 8

JEFF TYZIK conducting
with **DEE DANIELS**, vocalist

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An Ellington Portrait — Ellington-Tyzik
Caravan—Sophisticated Lady—Rockin In Rhythm—
Mood Indigo— C Jam Blues—Prelude To A Kiss—
It Don't Mean A Thing If It Ain't Got That Swing

Song of the Volga Boatman — trad.-Finnegan-Tyzik
MICHAEL MONAGHAN, SAXOPHONE

Stormy Weather — Arlen-Tyzik
How Long Has This Been Going On — Ellington-Pronk
Don't Get Around Much Anymore — Ellington-Tyzik

One O'Clock Jump — Basie-Tyzik

INTERMISSION

The Entertainer — Joplin-Schuller
Sunflower Slow Drag — Joplin-Schuller

Motherless Child — trad.-Clayton

King Porter Stomp — Morton-Henderson-Tyzik
Satin Doll — Ellington
In A Sentimental Mood — Ellington-Crotty

Gimme a Pigfoot and a Bottle of Beer — Smith-Tyzik
I Got It Bad And That Ain't Good — Ellington/Fitzgerald
Every Day I Have The Blues — arr. Tyzik

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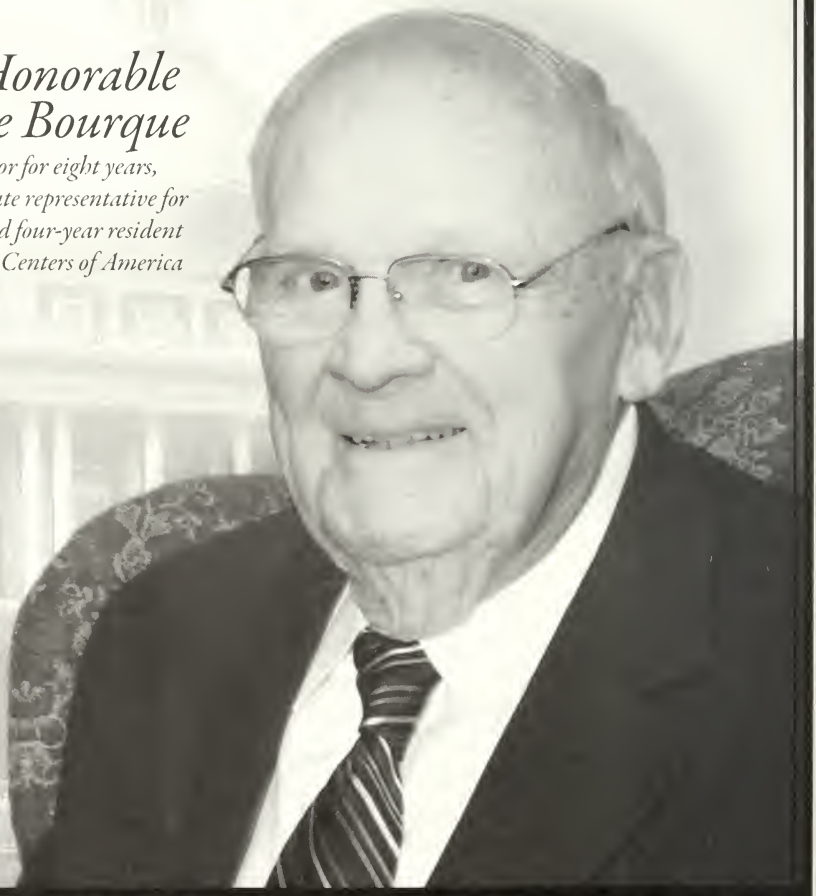

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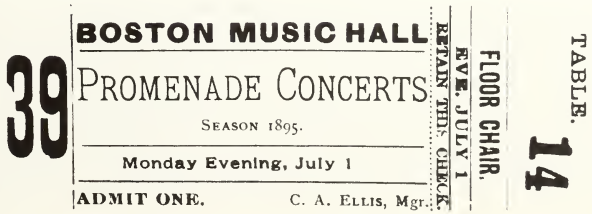
BONNIE BEWICK

A member of the Boston Symphony Orchestra since 1987, Bonnie Bewick studied violin with Paul Makanowitzky and Ruggiero Ricci at the University of Michigan in Ann Arbor, and with David Cerone and Aaron Rosand at the Curtis Institute of Music, where she received her bachelor's degree in music in 1986. Prior to joining the Boston Symphony Orchestra, Ms. Bewick won a position with the Columbus Symphony and participated in summer music festivals at Interlochen, Spoleto, the Colorado Philharmonic, and the Grand Tetons. Ms. Bewick has made solo appearances with a number of west coast orchestras, and with the Boston Pops under John Williams and Keith Lockhart as well as the New England Philharmonic and the Cape Ann Symphony in New England. Although trained as a classical violinist, she has recently found a passion in bringing the many forms of traditional and folk music to classical audiences. Her newest venture, the group Classical Tangent, made up of BSO members and friends, has been enthusiastically received in concerts at Symphony Hall, around Boston, and in the Berkshires. Ms. Bewick also plays folk music with the group Childsplay, conducts orchestra audition seminars all over the country, teaches privately, and is on the faculty of The Boston Conservatory.



DAVE BRUBECK

Pianist/composer Dave Brubeck, designated a "Living Legend" by the Library of Congress and a 2009 Kennedy Center honoree, continues to be one of the most active and popular musicians in both the jazz and classical world, whose experiments in odd time signatures, improvised counterpoint, polyrhythm, and polytonality remain hallmarks of innovation. Born December 6, 1920, into a musical family in Concord, California, Dave Brubeck first studied piano with his mother. After serving in the Army, he studied composition with French composer Darius Milhaud at Mills College in Oakland, California. Milhaud encouraged him to pursue a career in jazz and to incorporate jazz elements into his compositions. With like-minded Milhaud students, he formed the Dave Brubeck Octet in 1947. In 1949 Brubeck and fellow octet members Cal Tjader and Ron Crotty cut their first award-winning Dave Brubeck Trio recordings. After suffering a near-fatal diving accident in 1951, Dave formed the Dave Brubeck Quartet with alto saxophonist and octet member Paul Desmond, establishing a legendary collaboration. The quartet's recordings and concert appearances on college campuses introduced jazz to thousands of young people, and their international tours inspired some of the exotic elements incorporated into their repertoire. The 1959 recording *Time Out* was the first jazz album to sell over a million copies, and "Blue Rondo a la Turk" and "Take Five" became jukebox favorites. Brubeck's early compositions "In Your Own Sweet Way" and "The Duke" became jazz standards. His first orchestral composition, *Elementals*, for jazz combo and symphony orchestra, was premiered and recorded in 1962. In 1959 Dave's quartet premiered and recorded his brother Howard's *Dialogues for Jazz Combo and Orchestra* with the New York Philharmonic under Leonard Bernstein. The "classic" Dave Brubeck Quartet (Paul Desmond, alto sax from 1951; Eugene Wright, bass from 1958; Joe Morello, drums from 1956) was dissolved in December 1967. Baritone saxophonist Gerry Mulligan joined a newly formed Dave Brubeck Trio (with Jack Six, bass, and Alan Dawson, drums) the following year. This group recorded and toured for seven years. In this period Brubeck also performed with three of his musical sons—Darius, Chris, and Dan—billed as "Two "Generations of Brubeck," frequently with Mulligan or Desmond as guest artists. In the '80s Brubeck's quartet featured clarinetist Bill Smith, a former octet member, with Chris Brubeck on electric bass and Randy Jones on drums. Dave Brubeck has performed with most of the major American orchestras and with choral groups and orchestras in Europe and America.

His 1990 performance with the Boston Pops was telecast on PBS's *Evening at Pops*. Other Brubeck compositions include the oratorio *The Light in the Wilderness*, the cantata *The Gates of Justice* (based on the words of Martin Luther King, Jr., and the Old Testament), *Upon This Rock* (written for Pope John Paul II's visit to San Francisco), the mass *To Hope! A Celebration*, and a mini-opera based on Steinbeck's *Cannery Row* (presented at the 2006 Monterey Jazz Festival). In 2002 the London Symphony Orchestra and London Voices recorded his Easter oratorio *Beloved Son* and other works under the baton of Russell Gloyd, who since 1976 has been associated with Brubeck as conductor, producer, and manager. Brubeck continues to record for Telarc and perform with today's version of the Dave Brubeck Quartet—Bobby Militello, sax and flute, Randy Jones, drums, and Michael Moore, bass. He has received countless national and international honors, including the President's Medal of Achievement from his alma mater, the University of the Pacific, where he also serves as chairman of The Brubeck Institute established in his honor. His recent recordings include *Indian Summer* and *Jazz Manifesto*.

DEE DANIELS

Dee Daniels brings her jazz styling, infused with gospel and blues flavoring, to every performance. Although she has a bachelor's degree in art education and taught high school art for a year in Seattle, she quickly realized that her true calling was music. Her vocal style was born in her stepfather's church choir in Oakland, California, refined through the R&B era, polished during a stay in The Netherlands and Belgium from 1982 to 1987, and brought to full fruition upon her return to North America. Over the years she has performed and recorded with such jazz legends as Toots Thielemans, Houston Person, Clark Terry, Lionel Hampton, Ed Thigpen, Monty Alexander, John Clayton, Jeff Hamilton, Hank Jones, Bill Charlap, and Russell Malone, just to name a few. She has performed in twelve African countries, Australia, South America, the United Kingdom, Hong Kong, Japan, throughout North America, and many European countries. Among her career highlights are a 2009 honorary doctorate (fine and applied arts) and 2008 President's Award from Capilano University; the Commemorative Medal for the Golden

Jubilee of Her Majesty Queen Elizabeth II (2003); induction into the University of Montana's School of Fine Arts Hall of Honor as well as a 1997 University of Montana Distinguished Alumni Award; induction into the British Columbia Entertainment Hall of Fame with a plaque installed on Vancouver's Granville Street Walk of Fame (2002); a command performance for the King and Queen of Belgium's 25th wedding anniversary; and performances with two artists no longer with us, Sarah Vaughan and Joe Williams. A diverse career path has also taken Dee to the theatrical stage, including the 2009 premiere of Twyla Tharp's new musical *Come Fly Away,* and to the podium as an inspirational speaker, with a recent keynote address delivered at the 2009 Women's CEO & Senior Management Summit in Toronto. Dee has performed her symphonic-pops programs, "Great Ladies of Swing" and "The Soul of Ray: The Music of Ray Charles," with symphony orchestras across the United States and Canada. She has toured with the Nord Netherlands Symphony Orchestra; performed songs from Disney movies with the Munich Radio Orchestra; recorded her *Wish Me Love* CD with Holland's Metropole Orchestra; and recorded the *Holiday Pops* CD with the Vancouver Symphony Orchestra. She is the guest vocalist on the *Crossover Xmas* (2006) and the *Crossover Xmas: The Sound Goes Big* (2007) CDs recorded with Germany's Philharmonie Baden-Baden. A respected vocal clinician, adjudicator, and mentor, Dee presents clinics, workshops, and master classes around the world. In 2001 she established the Dee Daniels Jazz Vocal Scholarship at Capilano College in North Vancouver, BC. She served on the advisory board of the Lionel Hampton International Jazz Festival from 2002 to 2008, and has received several awards for contributions in the fields of music performance, music education, and community service. *Jazzinit*, Dee's most recent CD release, adds to a discography that includes recordings as a leader and guest artist, and compilation CDs. She makes her Boston Pops debut this week. Visit deedaniels.com for further information.

HARMONIX

Alex Rigopulos and current CTO Eran Egozy founded Harmonix in 1995; both were working in the computer music group at the MIT Media Laboratory. They began by creating interactive music attractions for Disney's Epcot Center and other theme parks; these exhibits allowed visitors to improvise music simply by waving their hands in the air. Harmonix's first product, *The Axe*, was PC software that turned a joystick or mouse into a musical instrument with which anyone could improvise instrumental solos in real time. That improvisatory spirit carried over to Harmonix's first game releases, *Frequency* and *Amplitude* (both Sony Computer Entertainment, 2001 and 2003, respectively), the first online multi-player music games ever created. The *Karaoke Revolution* series (2003 to 2005, published by Konami) not only brought karaoke into the home, it also added a fantasy element allowing players to invent their own character and customize a performance venue. A departure was Harmonix's first (and to date only) non-musical game, 2004's *EyeToy: AntiGrav* (Sony), an extreme sports game in which players competed by moving their entire bodies, not just their thumbs. It was the first videogame to allow players to control a 3D character through their own motions. Music games began to revolu-

tionize the industry with the release of the award-winning *Guitar Hero* (2005) and *Guitar Hero II* (2006). Developed by Harmonix and published by RedOctane, these games were conceived as an homage to the eternal glory of rock 'n' roll guitar. *Guitar Hero* introduced a specially designed guitar controller that required players to hit a "strum bar" in time with the music, and to navigate frets as they would on a real guitar. The graphics and storyline were designed to bring players into the live rock experience, with true-life details that musicians would recognize. With *Rock Band*, Harmonix realized its dream of creating a game that could turn any group of friends—or for online play, any group of friendly strangers—into a full band, with guitars, bass, drums, and vocals. Both the original version and the sequel took Harmonix's trademarks of addictive play, dazzling graphics, and killer soundtracks to new heights. For its first single-artist game, Harmonix started at the very top. *The Beatles: Rock Band* marks the first time the legendary quartet has licensed its music and likenesses for a video game. Gameplay follows the band through key moments in its story, from the Cavern Club to the Apple rooftop. Specially designed instruments, custom graphics, and rare audio make this a fully immersive Beatles experience. Visit thebeatlesrockband.com for further information.

SARAH RUMBLEY

Eighteen-year-old Sarah Rumbley is a sophomore at the Massachusetts Institute of Technology pursuing a double major in music and electrical engineering and computer science. She began piano lessons at the age of three and is now a student of David Deveau in MIT's Emerson Music Fellowship Program. Previously, she studied with David Korevaar at the University of Colorado from 2006 to 2008 and at the Music in the Mountains Conservatory in the summer of 2006. She also studied with Antoinette Perry and Virginia Weckstrom at the Aspen Music Festival in the summer of 2008. Sarah has won awards in several Colorado competitions, and performed as a soloist with the Longmont and Timberline symphony orchestras in Colorado in 2008. She gave her first solo recital at MIT in 2009. As a member of MIT's Chamber Music Society, she has received coaching from Jean Rife and Evan Ziporyn, and performs in chamber

music concerts each semester. She has also played violin in the MIT Symphony Orchestra, and both piano and violin in the MIT Improvisation Ensemble led by Donal Fox. Aside from music, Sarah has interned with research groups, working on methanol fuel cells at MIT's Hammond Chemical Engineering Lab (2009), and developing a laser imaging system at Lockheed Martin (2007-2008).

TAMARA SMIRNOVA

Born in Siberia, Tamara Smirnova joined the BSO in 1986 as associate concertmaster of the Boston Symphony Orchestra (Helen Horner McIntyre chair) and concertmaster of the Boston Pops Orchestra (Beranek Chair). Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra (most recently performing the Mendelssohn concerto in May 2009), and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.

JEFF TYZIK

During the 2008-09 season, Jeff Tyzik celebrated his fifteenth season as Principal Pops Conductor of the Rochester Philharmonic Orchestra, a position he also currently holds with the Oregon Symphony and the Vancouver Symphony Orchestra. Over the course of his tenure in Rochester, he has written more than 160 works for the orchestra, and appears regularly in the orchestra's subscription concerts. On that series, he led the premiere of his own Trombone Concerto, which was funded by a grant from the National Endowment of the Arts and subsequently performed at Carnegie Hall. His May 2007 release of works by Gershwin with pianist Jon Nakamatsu and the RPO (Harmonia Mundi) reached No. 3 on the *Billboard* classical chart. As a guest conductor, Tyzik has recently appeared with orchestras such as the Cincinnati Pops, the New York Pops, the Philadelphia Orchestra at the Saratoga Performing Arts Center, and the Los Angeles Philharmonic at the Hollywood Bowl. He has led Boston Pops concerts during both the spring and holiday seasons, most recently in December 2008. Guest appearances during the 2009-10 season take him to the Detroit, Milwaukee, and Toronto symphony orchestras, as well as the Florida Orchestra, among others. Last summer he returned to the Saratoga Performing Arts Center to lead the Philadelphia Orchestra, and to the Chautauqua Institute. A native of Hyde Park, New York, Tyzik earned both bachelor's and master's degrees from the

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Eastman School of Music, where he studied composition/arranging with Radio City Music Hall's Ray Wright and jazz studies with bandleader Chuck Mangione. Tyzik spent the next few years working with Mangione, becoming a skilled record producer while continuing to compose and arrange music. A trumpet concerto co-composed with friend and virtuoso trumpeter Allen Vizzutti was recorded by Doc Severinsen. Tyzik continued to work closely with Doc on many projects, producing a Grammy Award-winning album, *The Tonight Show Band with Doc Severinsen, Vol. 1.* Tyzik's compositions have been recorded by the London Symphony Orchestra, Rochester Philharmonic Orchestra, and Summit Brass, and his arrangements have appeared on recordings by Erich Kunzel and the Cincinnati Pops Orchestra, Rochester Philharmonic, Vancouver Symphony Orchestra, and Doc Severinsen with London's Royal Philharmonic Orchestra. Tyzik has also produced and composed theme music for such television networks as ABC, NBC, HBO, and Cinemax, and released six of his own albums on Capitol, Polygram, and Amherst Records. He has collaborated with Tony Bennett, Art Garfunkel, Dawn Upshaw, Marilyn Horne, Arturo Sandoval, The Chieftains, Mark O'Connor, Doc Severinsen, John Pizzarelli, Billy Taylor, and Lou Rawls. He has been recognized for his community service and educational work by Rotary International, the Monroe County Music Educators, and the Rochester Philharmonic League. He is also the recipient of the Arts & Cultural Council of Greater Rochester's 2002 Performing Artist award. Jeff Tyzik currently serves on the Board of Managers of the Eastman School of Music, and as a board member of the Hochstein School of Music and Dance. He lives in Rochester, New York, with his wife Jill. For more information, please visit jefftyzik.com.

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THE STARS AND STRIPES: FOREVER AT POPS

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

MYRNA H. FREEDMAN, CHAIR POPS ANNUAL FUND

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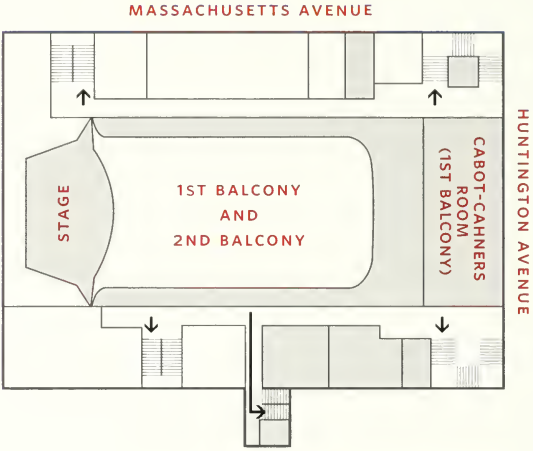

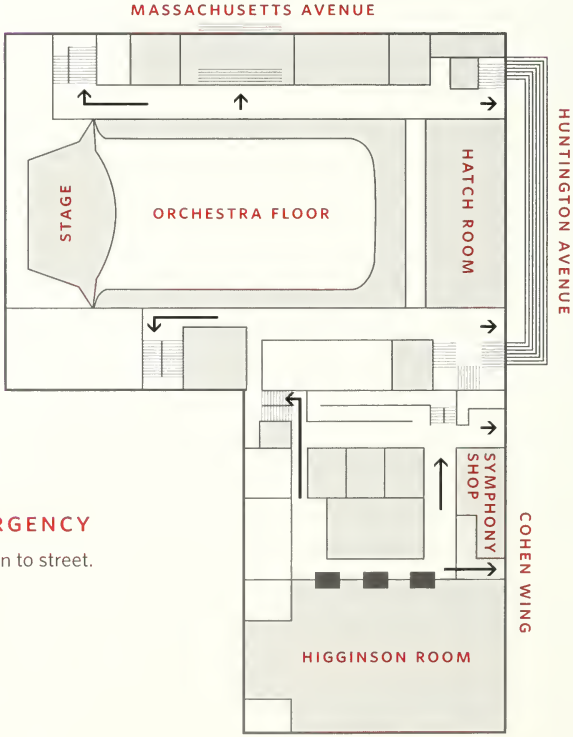

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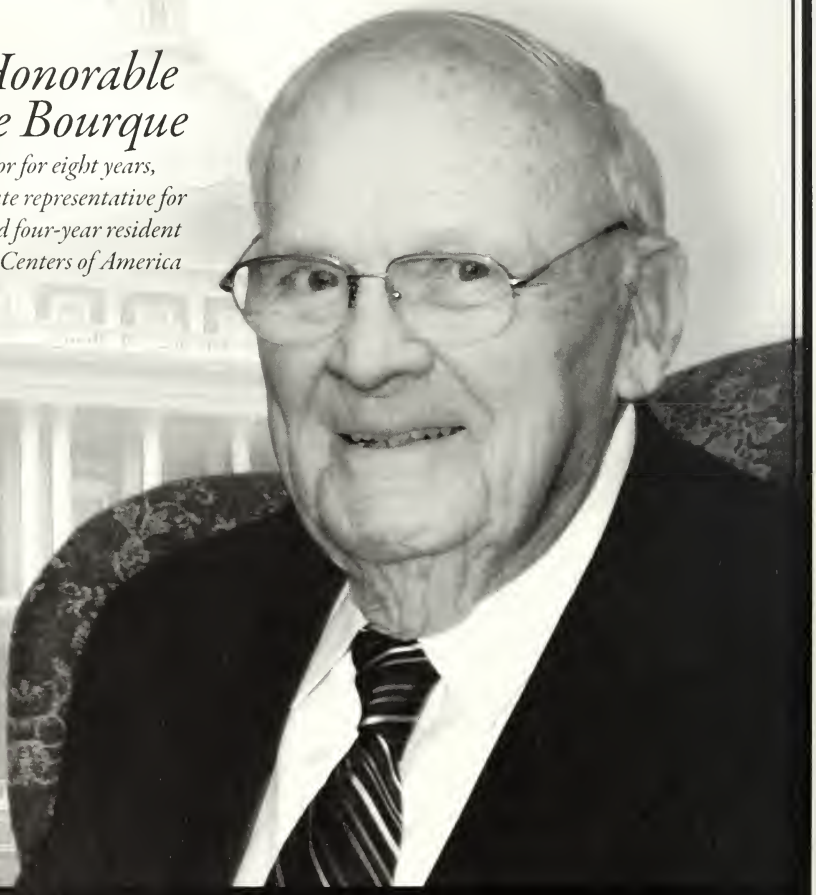

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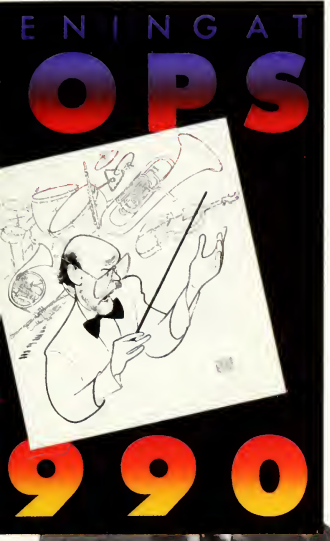

ON DISPLAY IN SYMPHONY HALL

125 YEARS OF THE BOSTON POPS

An exhibit celebrating the rich and colorful history of the Boston Pops is on display throughout the orchestra and first-balcony levels of Symphony Hall. Drawing on the extensive holdings in the BSO Archives, the exhibit chronicles the history of the Pops from its founding in 1885; the move from the Boston Music Hall to Symphony Hall in 1901; the legacy not only of the "modern" conductors—Arthur Fiedler, John Williams, and Keith Lockhart—but also the 17 conductors who preceded them; the establishment of such singular traditions as college nights and the "secret recipe" for Pops punch; and the development of the unique sound of the Boston Pops.

SPECIAL EXHIBIT IN CABOT-CAHNERS ROOM: ARTHUR FIEDLER'S LEGACY

The Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the Boston Symphony Orchestra as a violinist in 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts drawn from this collection and documenting his early life and remarkable career can be viewed throughout the Pops 125th season.

The nine new historical exhibit panels celebrating the 125th anniversary of the Boston Pops on display throughout Symphony Hall were made possible, in part, by a generous gift from Joan P. and Ronald C. Curhan.

KEITH LOCKHART

Christian Steiner

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his 15-year tenure, he has conducted the Boston Pops in more than 1,200 concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with some of today's most prominent jazz and indie artists. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall in Boston and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off vocal competitions open to the general public. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers to be premiered during the 125th anniversary season—and dozens of new arrangements.

Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. He is loved by audiences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed.

Keith Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and, most recently, *The Red Sox Album. Oscar & Tony* provided the basis for the Pops' first Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Keith Lockhart has made 67 television shows with the Boston Pops, including a recent concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS in March 2009 and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as PBS's *Evening at Pops* (1970-2004), for which Mr. Lockhart taped 38 new programs. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," feature performance footage culled from more than 35 years of *Evening at Pops* programming. The *Evening at Pops* program "Fiddlers Three," under Mr. Lockhart's direction, won the 2002 ASCAP Deems Taylor Award.

Keith Lockhart has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA playoffs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart also holds the titles of artistic advisor and principal conductor of the Brevard Music Center in North Carolina and Music Director Emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, Mr. Lockhart led a performance at the 2002 Olympic Games. Visit keithlockhart.com for further information.

JOHN WILLIAMS

In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His 35-year artistic partnership with director Steven Spielberg has resulted in numerous acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich, Catch Me If You Can,* and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Sabrina, The Cowboys, The Reivers,* and *Goodbye, Mr. Chips,* among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof,* for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News*, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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Richard Ranti
Suzanne Nelsen

contrabassoon

Gregg Henegar

horns

Richard Sebring
Jonathan Menkis
Jay Wadenpfuhl°
Jason Snider
Kevin Owen§
Kate Gascoigne§

trumpets

Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Benjamin Wright
Thomas Siders
Bruce Hall§

trombones

Toby Oft
Hans Bohn§

bass trombone

Douglas Yeo

tuba

Mike Roylance

timpani

Timothy Genis

percussion

Frank Epstein
J. William Hudgins
W. Lee Vinson
Daniel Bauch
James Gwin

harp

Jessica Zhou

librarians

Marshall Burlingame
William Shisler
John Perkel

personnel managers

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

stage manager

John Demick

* participating in a system of rotated seating

§ substituting

° on leave

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HAPPY 125TH, BOSTON POPS!

"Celebrating its 125th anniversary this spring, the Boston Pops Orchestra performs the best music of the past and present, appealing to the widest possible audience with a broad spectrum of styles, from jazz to pop, indie rock to big band, film music to the great American songbook, and Broadway to classical, making it the perfect orchestra for people who don't know they like orchestras!"

—Keith Lockhart

Affectionately known as "America's Orchestra," the Boston Pops is the most-recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. With the 125th anniversary season, the Boston Pops reaches a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its

BOSTON MUSIC HALL
PROMENADE CONCERTS.
SUMMER SEASON.
PUBLISHED BY Advertiser Publishing Co., 105 Summer Street.
MONDAY, AUGUST 17, 1885.
NO. 32.

Keith Lockhart conducting the Pops' Fourth of July concert on the Esplanade (left)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (center)
John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class (right)
The header of a program from the first season of "Promenade Concerts" (bottom)

establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians.

The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most-recorded orchestra in history—including the first orchestral recording to sell

A charcoal portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top)
Arthur Fiedler and the Boston Pops Orchestra at Symphony Hall in the 1970s (bottom)

more than a million copies—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 45 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams, this year marking his 30th anniversary with the Pops, also brought a bit of Hollywood to the Pops stage, with special appearances

BILL OF FARE

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Roquefort Cheese ..... .15
Brie Cheese ..... .15
Neufchatel Cheese ..... .15
American Cheese ..... .15
Sardine ..... .15

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Vanilla ..... .20
Strawberry ..... .20
Chocolate ..... .20
Harlequin ..... .25
Cake ..... .15

PER PLATE.

Cold Ham ..... .25

Cold Smoked Tongue ..... .30
Cold Chicken ..... .30
Swiss Cheese and Water Crackers ..... .25
Roquefort " " " " ..... .25
Brie " " " " ..... .25
Sardines ..... .30
Pretzels ..... .10

SALADS.

Lobster ..... .40
Chicken ..... .40

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Winthrop M. Baker's Boston Chocolates.

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Winthrop M. Baker's Princess Chocolates.

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The American, Perfecto Fino		20c., 3 for 50c.
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El Blason Bouquet Extra		20c., 3 for 50c.
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Iberia Americans		25c.
Iberia Regalia Fina Especial		20c., 3 for 50c.
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Ginita Deliciosos Extra	C. H. Parkins & Co.	10c., 3 for 25c.
Matilde Londres Fino (All Havana)		10c. each
Matilde Rothschilds Extra (All Havana)		15c., 2 for 25c.
Matilde Perfecto Fino (All Havana)		20c., 3 for 50c.
Otero Brevas (All Havana)		15c., 2 for 25c.
Elena Puritanos		15c. each
Monte Rosa Violetas		20c. each

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Egyptian Deities, No. 1 (Pkgs. of 10) 35c.
" " " 3 " 25c.
" " " 3, Cork Tip" 25c.
Mah Mal No. 5 ..... 15c.
Mah Mal No. 3 ..... 25c.

Mogul Extra ..... (Packages of 10) 20c.
" " Cork Tip " 20c.
Mogul ..... " 15c.
" Cork Tip ..... " 15c.
Mah Mal No. 1 ..... 30c.
Mah Mal Gold Tip ..... 25c.

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To secure satisfactory service, patrons are URGED by the Management to report PROMPTLY any inattention. Complaints made so late that patrons cannot recall either the number of the table or the waiter are obviously useless.

LIST OF DRINKS

SCHLITZ BREWING CO., Milwaukee Beer on draught ..... .10
BERGNER & ENGEL Philadelphia Ale on draught ..... .10
Claret ..... .15
Rhine Wine ..... .15
Claret Punch ..... .20
Claret Cobbler ..... .20
Rhine Wine Cobbler ..... .20
Plain Soda ..... .10
Plain Lemonade ..... .10

Lemonade with Wine ..... .15
Soda Lemonade ..... .15
Soda Lemonade with Wine ..... .20
Egg Lemonade ..... .20
White Rock Lemonade ..... .15
Apollinaris Lemonade ..... .20
Pureoxia Soda Lemonade ..... .15

FOREIGN AND DOMESTIC ALES AND LAGER BEER.

	PT.		PT.
Bass & Co.'s Pale Ale (Foster's Bottling)	.25	Original Budweiser Beer (Anheuser-Busch Brew. Ass'n)	.25
Bass & Co.'s Pale Ale, White Label	.25	Tannhaeuser Export Beer (Brewery Bottling)	.20
" " " " Dog's Head	.25	St. Louis A. B. C. Bohemian Beer	.20
Van Nostrand's P. B. Ale	.20	King's Bohemian Beer	.20
Guinness' Stout	.25	Red Fox Ale	.20
Muir's Scotch Ale	.25	Frank Jones India Pale Ale	.20
Pilsener Beer	.25	Frank Jones Homestead Ale	.20
Culmbacher Beer	.25	Ginger Ale (C. & C.)	.25
Schlitz Milwaukee Beer	.20	Schweppe's Ginger Ale	.25
Schlitz Milwaukee Export Beer	.25	S. S. Pierce's Cider ... Half Pints	.15
Schlitz Milwaukee Pale Beer	.25	Tally Ho Ginger Ale	.15
Schlitz Milwaukee Dark Beer	.25	Gosman's Sarsaparilla	.15
Boston Club Lager (Van Nostrand)	.20	Gosman's Ginger Ale	.15
Anheuser Beer (Anheuser-Busch Brew. Ass'n)	.20	Pureoxia Dry Ginger Ale ... Pints	.15
Norfolk Cabinet Beer	.20	Pureoxia Dry Ginger Ale, Half Pints	.10

RHINE WINES.

	QT.	PT.
Table Wine	1.00	
Zeltinger (Moselle), 1895 (D. Lieber & Co.)	1.50	.75
Niersteiner, 1893 (D. Lieber & Co.)	1.50	.75
Liebfraumilch, 1893 (D. Lieber & Co.)	2.00	
Johannisberger Cabinet, Yellow Seal, 1886 (D. Lieber & Co.)	2.50	
Sparkling Hock (D. Lieber & Co.)	2.50	1.25
Sparkling Moselle (D. Lieber & Co.)	2.50	1.25
Baron R. de Luce Sparkling Dry Comet	3.00	1.50
Inglenook Hock (Codman & Hall Co.)	1.00	.60
Zeltinger (Moselle), Saarbachs	1.50	.75
Liebfraumilch " "	2.00	1.00
Asmannhauser Red Sparkling	2.50	1.25
Rudesheim (Deinhard & Co.)	1.50	.75
Niersteiner Riesling (Deinhard & Co.)	1.50	.75

CLARETS.

	QT.	PT.
Ordinaire	.80	.40
Inglenook Claret, Black Letter Label (Codman & Hall Co.)	.75	.40
Inglenook Extra Table Claret, Red Letter Label (Codman & Hall Co.)	1.00	.60
Medoc (N. Johnston & Sons) ... (Codman & Hall Co.)	1.00	.60
Chateau d'Arsac (Codman & Hall Co.), 1893	1.50	.75
St. Julien, Barton et Guestier (Codman & Hall Co.)	1.50	.75
Pontet Canet (Genoud, Pere et Fils, Bordeaux)	1.25	.75
Medoc Magnums (A. de Luze & Fils), 1893	1.00	.50
Pontet Canet (A. de Luze & Fils), 1895	1.50	.75
Chateau La Rose (A. de Luze & Fils), 1895	2.00	1.00
Chateau Lafite (A. de Luze & Fils), 1895	2.50	

SAUTERNES.

	QT.	PT.
Inglenook Sauterne (Codman & Hall Co.)	.75	.40
Haut Sauterne, Barton et Guestier (Codman & Hall Co.)	2.00	1.00
Sauterne, Barton et Guestier (Codman & Hall Co.)	1.25	.65
Haut Sauterne (Genoud, Pere et Fils, Bordeaux)	1.25	.75
Barsac (A. de Luze & Fils), 1881	1.00	.50
Sauterne (A. de Luze & Fils), 1893	1.50	.75
Haut Sauterne (A. de Luze & Fils), 1878	2.00	1.00

MINERAL WATERS.

	QT.	PT.		PT.
White Rock Water ... Splits		.10	Pureoxia Siphons of Seltzer	.20
White Rock Water	.35	.20	Pureoxia Siphons, Carbonic	.20
Apollinaris	.35	.20	Pureoxia Club Soda	.20
Apollinaris ... Splits		.10		

A Pops menu from 1901, the first Symphony Hall season

by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,200 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his sixteenth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 67 television shows, led 33 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings, now numbering four: *Sleigh Ride*, *America*, *Oscar & Tony*, and *The Red Sox Album*. He led the Pops for Chris Botti's *In Boston* CD and DVD, featuring special guests Sting, John Mayer, Josh Groban, Yo-Yo Ma, and Steven Tyler. The recording received multiple Grammy nominations and the television special aired on PBS stations nationally. Mr. Lockhart has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

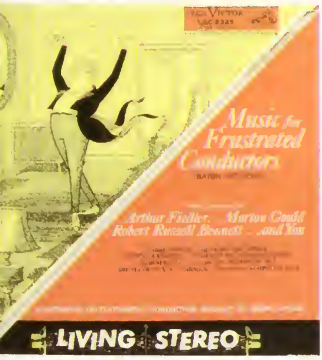
The 125th anniversary season of the Boston Pops opens with a gala concert featuring multiple Tony Award-winner Idina Menzel, the inimitable Doc Severinsen, who holds the distinction of having performed under the batons of Arthur Fiedler, John Williams, and Keith Lockhart, and the world premiere of "The Beatles Rock Band Sing Along," a collabo-

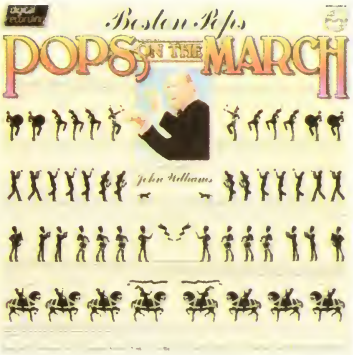
John Williams with director Steven Spielberg and violinist Itzhak Perlman during recording sessions for the soundtrack of *Schindler's List* (left)

Keith Lockhart, the twentieth Boston Pops conductor (right)

ration with Harmonix, MTV, and Apple Records. In addition to the world premiere of "The Dream Lives On," the new work in honor of the Kennedy brothers, the season will mark the 10th anniversary of the popular radio and TV show *From the Top*; focus on esteemed artists Dave Brubeck, Kelli O'Hara, Jason Danieley, and Maureen McGovern; and honor the legacies of musical titans Ray Charles, Duke Ellington, Cole Porter, and Rodgers and Hammerstein. Daniel Bernard Roumain, who in concert melds his classical music roots with his own Haitian-American cultural references and vibrant musical imagination, and Ozomatli, the Grammy-winning, genre-defying sensation, join the orchestra for programs that continue the Pops tradition of showcasing the best and brightest new talent on the musical scene today. Returning to the Pops schedule are the legendary "Hooray for Hollywood" series with John Williams, and Gospel Night with Charles Floyd. To bring the 125th season to a close, the Boston Pops presents one of this country's greatest living legends—the incomparable Arlo Guthrie. Other highlights include a documentary, entitled *America's Orchestra: Celebrating 125 Years of the Boston Pops*, to air on PBS this spring, a national contest to win a trip to Boston's famous Fourth-of-July celebration, and several free outdoor concerts, details of which are available at bostonpops.org/125.

As Keith Lockhart sums up, "We hope that the upcoming Boston Pops season reflects the Pops' diversity of repertoire and gives the audience a glimpse into the storied history of this distinctively Boston creation—one of our country's greatest cultural treasures, as vibrant today as it was when it was founded in 1885."





Natalie Cole joined Keith Lockhart and the Boston Pops Orchestra for Opening Night at Pops 2008 (top).
Covers from albums made by the Boston Pops, the most-recorded orchestra in history: 1959 (left), 1980 (center), and 2009 (right).

FROM THE TOP CELEBRATES TEN YEARS ON THE AIR

This season, *From the Top* marks its tenth anniversary in public broadcasting. When *From the Top*'s founders Gerald Slavet and Jennifer Hurley-Wales first proposed a radio series that would celebrate the amazing performances and personal stories of the nation's top pre-collegiate classical musicians, some were skeptical of its appeal. Yet, when *From the Top* with host Christopher O'Riley debuted in 2000, it became the fastest growing weekly classical music program in public radio history.

Today the Boston-based non-profit organization reaches millions each week through its popular NPR radio show, Emmy Award-winning PBS television series, national tour, online media, and community programs. In the past decade, *From the Top*'s broadcasts have highlighted approximately 2,000 young musicians taped in America's premier concert halls, and featured prominent guest artists such as Joshua Bell, Yo-Yo Ma, Hilary Hahn, and Denyce Graves. In 2009 Telarc Records released *From the Top at the Pops*, which showcases some of *From the Top*'s brightest performers in performance with the Cincinnati Pops Orchestra.

Over the past four years, *From the Top*'s partnership with the Jack Kent Cooke Foundation has provided more than $1.2 million in scholarships to pre-collegiate musicians with financial need. At every broadcast taping, *From the Top*'s Margaret Stewart Lindsay Arts Leadership Program empowers young artists to give back to their communities through music, connect with new audiences, and advocate for the importance of the arts.

From the Top is thrilled to join with the Boston Pops tonight in celebration of 125 years of top-notch music making by "America's Orchestra" and ten years of inspiring audiences with young talent and energy through *From the Top*. Here's to many more years to come!

Learn more at fromthetop.org.

Tune in to *From the Top* on 99.5 All Classical FM, Saturdays at 11am and Sundays at 5pm. This episode will air nationally the week of September 6, 2010. Check listings and listen online at fromthetop.org.

The *From the Top* radio program is produced in association with WGBH Radio Boston and New England Conservatory, its home and educational partner, with support from Liberty Mutual, U.S. Trust Bank of America Private Wealth Management, the National Endowment for the Arts, the Jack Kent Cooke Foundation, and the generous contributions of foundations and individuals. NPR distributes *From the Top*.

Tuesday evening, June 8, 2010, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

The September broadcast of this evening's concert is generously supported by Pamela Kunkemueller.

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FROM THE TOP: Tenth Anniversary Radio Broadcast

Liberty Fanfare — Williams

On Air - Taping Begins

From the Top Theme — Porter/Richman
CHRISTOPHER O'RILEY, PIANO

Finale (Allegro assai), from Piano Concerto No. 23 in A, K. 488 — Mozart
UMI GARRETT, PIANO

I. "Pianos," *Serenada Schizophrana* — Elfman-Bartek
MR. O'RILEY and RONALD JOSEPH, PIANO

Czárdás — Monti
MICHAEL BRIDGE, BAYAN

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Cadenza and Finale (Allegro con moto), from Cello Concerto No. 1 in E-flat, Opus 107 — Shostakovich
GABRIEL CABEZAS, CELLO

Tambourin Chinois — Kreisler-Brohn
MICHELLE LEE, VIOLIN

Finale, from Symphony No. 1 in C minor — Klarman
JEREMIAH KLARMAN, COMPOSER

Off-Air – Taping Ends

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: From the Top; Aviv Centers for Living; Pentucket Regional Middle School; M. Steinert & Sons; Briscoe Middle School; Plymouth South Middle School; Notre Dame Club of Boston

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART | Conductor
JOHN WILLIAMS | Laureate Conductor
125th Season, 2010

KEITH LOCKHART conducting

Wednesday, Thursday, and Friday, June 9, 10, and 11, at 8 pm

Please note the correct program order for this week's Cole Porter tribute:

ACT I

Another Op'nin', Another Show, from *Kiss Me, Kate*
DANYA KATOK, LAURA MERCADO-WRIGHT, MATTHEW ANDERSON, and DAVID McFERRIN

Anything Goes Prelude, from *Anything Goes*
BOSTON POPS ORCHESTRA

Friendship, from *DuBarry Was a Lady*
KELLI O'HARA and JASON DANIELEY

It's De-Lovely, from *Red Hot & Blue*
MS. KATOK and MR. ANDERSON

Easy to Love, from *Born to Dance*
MR. DANIELEY

My Heart Belongs to Daddy, from *Leave It to Me*
MS. O'HARA

A Little "Thing" by Cole Porter
What Is This Thing Called Love?, from *Wake Up and Dream*
You've Got That Thing, from *Fifty Million Frenchmen*
Just One of Those Things, from *Jubilee*
You Do Something To Me, from *Fifty Million Frenchmen*
MR. DANIELEY, MR. ANDERSON, and MR. McFERRIN

All Through the Night, from *Anything Goes*
MR. ANDERSON

Night and Day, from *Gay Divorce*
MR. DANIELEY with MS. KATOK, MS. MERCADO-WRIGHT, MR. ANDERSON,
MR. McFERRIN, and CALEY CRAWFORD and ERIC JOHNSON

Cole Porter Duo
Do I Love You? from *DuBarry Was a Lady*
Every Time We Say Goodbye, from *Seven Lively Arts*
MS. KATOK and MS. MERCADO-WRIGHT

Always True to You in My Fashion, from *Kiss Me, Kate*
MS. O'HARA

Where Is the Life That Late I Led?, from *Kiss Me, Kate*
MR. McFERRIN

You're the Top, from *Anything Goes*
MS. O'HARA and MR. DANIELEY

INTERMISSION

ACT II

Tom, Dick or Harry, from *Kiss Me, Kate*
MS. O'HARA, MR. ANDERSON, MR. McFERRIN, and MR. JOHNSON

I Get a Kick Out of You, from *Anything Goes*
MS. MERCADO-WRIGHT

Brush Up Your Shakespeare, from *Kiss Me, Kate*
MR. DANIELEY and MR. McFERRIN

Let's Do It, Let's Fall in Love, from *Paris*
MS. O'HARA

Quadrille from *Can-Can*
BOSTON POPS ORCHESTRA

A Paris Triptych
Paris Loves Lovers, from *Silk Stockings*
I Love Paris, from *Can-Can*
You Don't Know Paree, from *Fifty Million Frenchmen*
MS. MERCADO-WRIGHT, MR. ANDERSON, and MR. McFERRIN

Use Your Imagination, from *Out of This World*
MS. KATOK

Begin the Beguine, from *Jubilee*
MS. KATOK, MS. MERCADO-WRIGHT, MR. ANDERSON, MR. McFERRIN
and MS. CRAWFORD and MR. JOHNSON

In the Still of the Night, from *Rosalie*
MR. DANIELEY

So In Love, from *Kiss Me, Kate*
MS. O'HARA

Anything Goes, from *Anything Goes*
FULL CAST

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.
Steinway and Sons Pianos, selected exclusively at Symphony Hall
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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

THE BOSTON POPS ORCHESTRA

313

Wednesday evening, June 9, 2010, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

A COLE PORTER TRIBUTE
starring

KELLI O'HARA and JASON DANIELEY

with MATTHEW ANDERSON, TENOR

and

VOCAL FELLOWS OF THE TANGLEWOOD MUSIC CENTER
DANYA KATOK, SOPRANO • LAURA MERCADO-WRIGHT, MEZZO-SOPRANO
DAVID McFERRIN, BARITONE

DANCERS FROM THE BOSTON CONSERVATORY
CALEY CRAWFORD • ERIC JOHNSON

MICHAEL SCAROLA, STAGE DIRECTOR
LAWRENCE GOLDBERG, MUSICAL DIRECTOR
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JUSTIN SEWARD, PROPS MASTER • ELAINE BINDER, DIRECTORS' ASSISTANT
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Among Those Present: Alzheimer's Association, Massachusetts Chapter; St. Camillus Parish; Season-At-Symphony; Rotary Club of Providence; Travel Choice International; Geddes Seniors; Christ the King; Marian Court College; Onondaga Coach; Bingham McCutchen; A.D.L. Alumni Association Inc.; Canton Council on Aging; Fox Hill Village

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Thursday evening, June 10, 2010, at 8

KEITH LOCKHART conducting

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The Family Business Association of Massachusetts is proud to support the Boston Pops as a BSO Business Partner.

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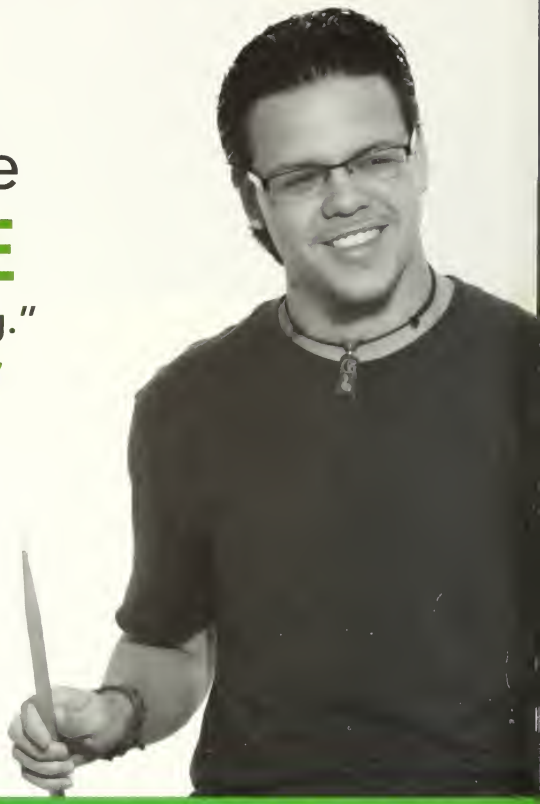
Among Those Present: Suffolk University Alumni Association; Wellesley College Alumnae Club of Boston; Danvers Bank Destinations; Greater Seattle Chamber of Commerce; Our Lady of the Assumption Parish in Lynnfield; AARP Chapter #207; Avidia Bank; Brooksby Village; Glastonbury Abbey; Dartmouth Alumni Club of Boston; Lynn Public Schools; Harvard University Outings and Innings; Somerset Club; Bellingham High School Music Dept.; Wamsutta Club

"This experience
TAUGHT ME
that I can achieve anything."
— Gustavo Hernandez, age 17



DEFINING MOMENTS

Music has the power to transform young lives. The Fidelity FutureStage® arts education program helps public school students achieve their potential on stage—and in life.

We congratulate the 2009 Music Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

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Gustavo performing with the Boston Pops, May 20, 2009

2009 FIDELITY FUTURESTAGE MUSIC COMPETITION WINNERS

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Roland Hayes School

Gustavo Hernandez,
Max Ridley, Chris Juris
Boston Arts Academy

Chris Middleton
Boston Latin School

B. Kim, Tadesh Inagaki,
Christopher Nguyen,
Allyn Hayes McCourt
Boston Latin School

The 2010 Music Competition winners will perform with the Boston Pops on May 26, 2010.

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Program Book Re-Use Initiative

The Boston Pops are pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the Boston Pops greener!

Friday evening, June 11, 2010, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

A COLE PORTER TRIBUTE
starring

KELLI O'HARA and JASON DANIELEY

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Among Those Present: Construction Industry Night at Pops; Hillside Middle School; UNH Alumni Club of Boston; Travac Tours; Salem State College Explorers; Quashnet Elementary School Band & Strings; Norwood Scholarship Foundation, Inc.; AAUW; National Society of Hispanic MBAs; North Hill; Institute of Real Estate Management

ABOUT GOSPEL NIGHT AT POPS

Good program notes lift the level of appreciation for the live music that an audience is about to hear. Those notes create a *bridge* between the audience and the performance. They might include information on the composers, performers, technical aspects of the piece(s), and perhaps the philosophy that anchors the musical experience. In describing *Gospel Night at Pops*, these notes go beyond these concepts. Many aspects outside of history and aesthetic must be considered to fully process this concert.

Gospel Night on the surface is an orchestra and choir concert—no more complex than that. What is beneath is the converging of two musical worlds. In this configuration, more than 200 musicians (singers and instrumentalists) come together on a stage, united by a conductor/arranger. The conductor creates, through his artistic, philosophical, and technical skills, an experience that neither choir nor orchestra ordinarily have. To begin, you often see a gospel choir performing with a rhythm section alone; rarely is it accompanied by an orchestra. Next, an authentic gospel choir is an infrequent and complex commodity for delivering the music of the African-American contemporary religious tradition, with its required rhythmic and sonority challenges. The collective musicianship of the august Boston Pops and the rigorously-auditioned Boston Pops Gospel Choir take on both of these challenges unforgettably. These musicians have worked diligently for years and have gained the *right* to perform with each other on the stage of one of the most famous concert halls in the world. Add a vital and masterful conductor/arranger. Indeed, we have no ordinary occurrence.

In a convergence of the worlds of this choir and orchestra are differing musical and spiritual points of view. The orchestra players must play every note, rhythm, expression,

In the spirit of excellence and sustained dedication, we take this time to remember fondly **Vondal Taylor, Esq.**, and **Kenneth Haas**. As BSO Overseer and Managing Director, respectively, they began this journey with us in 1993 by collaborating with the BSO's newly formed Diversity Committee to create the first *Gospel Night*. Additionally, we remember **J. Neal Gray** and **Patricia Mae Wilson**, who sang with us at *Gospel Night 2009* and several years prior, and who also have passed from this life to the next. We continue to stand on the shoulders of these individuals for support as we carry forward the tradition they loved so deeply.

tempo, and phrasing with their normal precision. The singers must similarly maintain all of their musical precision while fulfilling vigorously, the *requirements* for the delivery of each song: the intended elements of praise, testimony, and prayer. Elements of *Praise* to God, *Testimony* to humankind, and *Prayer* for development, of self and humanity distinguish *Gospel Night* from a concert. For many on stage and in the audience, these elements transform Symphony Hall into a sanctuary—a place of ministry.

For some instrumentalists and singers, musical precision and professionalism remain their greatest intrinsic motivators. Yet, a potential tension exists. For other singers and instrumentalists, spiritual elements are far superior to the musical elements. For them, participation in *Gospel Night* is an extension of their daily Christian walk of continually singing, praying, and practicing faith. The maturity to retain both music and ministry in high esteem is the ideal. As the concert unfolds, consider how you witness this both on the stage *and* within the audience (congregation).

Floyd has led "Gospel Night at Pops" since 1994 (above)

Before and after each rehearsal, the choir opens and closes with prayer and testimonies. This carries right through the final performance. That praise, testimony, and prayer center the choir, and set each joint choir experience in motion.

Regardless of the extremes and philosophies that bring *Gospel Night*'s participants together, one strong unifying desire thrives: to present, through the interpretations of Maestro Charles Floyd, a superlative rendering that is worthy of the various belief systems. Therefore, for the 18th consecutive year, various walks of musical life converge on Symphony Hall's stage to lift hearts, spirits, minds, and praise for another chance to be phenomenal and just a bit out of the ordinary!

Bro. Dennis L. Slaughter, *D.L.P.*
Artistic Director
Boston Pops Gospel Choir

Saturday evening, June 12, 2010, at 8

CHARLES FLOYD conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Weil, Gotshal & Manges LLP is proud to support the Boston Pops as a BSO Business Partner.

GOSPEL NIGHT AT POPS

Jubilee from *Symphonic Sketches*	Chadwick
Adagio for Strings	Barber
Finale from Symphony No. 5, "Reformation"	Mendelssohn

INTERMISSION

THE BOSTON POPS GOSPEL CHOIR

BROTHER DENNIS L. SLAUGHTER, ARTISTIC DIRECTOR
NORRIS V. WELCH, CHOIR MANAGER
KAVAN WAYNE PITTMAN, BASS • SEAN SKEETE, DRUMS
DENNIS MONTGOMERY III, ORGAN AND PIANO • JEROME KYLES, PIANO AND ORGAN

Lift Ev'ry Voice And Sing — Johnson
RENESE KING

Presenting
MELINDA DOOLITTLE

I Go to the Rock (with Rock of Ages) — trad.-Rambo-Hamilton
My Tribute — Crouch-Hamilton
Home, from *The Wiz* — Smalls-Bliss

INTERMISSION

He Delivered Me — Coley-Floyd
SUZANNE BUELL and SHARON MOLDEN

That's When You Bless Me — Black-Wilkins
ERON ANTHONY

You Didn't Give Up On Me — Bady-Floyd
IDA KAMRARA

Magnify — Hutchison-Floyd
SAMUEL MOSCOSO and MARCIA BRATHWAITE
with GEOFF O'HARA, LAURA LAPOINTE, SOPHIA PASQUAL,
MILDRED WALKER, LADARREL HAGANS, and RAYMOND MARTIN

I Won't Let Go — Kee-Floyd

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Among Those Present: Harvard University Outings & Innings; Working Advantage

ONE DAY UNIVERSITY® *at* Tanglewood

ONE DAY UNIVERSITY *at* Tanglewood

HISTORY. PSYCHOLOGY. DVOŘÁK (thrice!)

On Saturday, August 28, 2010

Join acclaimed professors from Yale, Amherst and Tufts for three stimulating presentations in Ozawa Hall. Then join conductor David Zinman as he leads the Boston Symphony Orchestra in two classical masterworks: Brahms' Piano Concerto No. 2, with Emanuel Ax, and Dvořák's *New World* Symphony.

The Two Americas of Antonin Dvořák
SOL GITTLEMAN ■ Tufts University
In 1892, as Ellis Island opened its doors to millions of immigrants, Dvořák arrived in New York in great luxury. He never saw Ellis Island, but would compose a work that would link him to, and musically define, the New World forever.

The Science of Mind Over Body
CATHERINE SANDERSON ■ *Amherst*
What's happening in our brain affects nearly everything in the body, frequently producing surprising and remarkable results. Come take a fascinating one hour tour of the mind.

Pinnacle Experience: Inside Brahms Piano Concerto No.2 and Dvořák's *New World* Symphony
CRAIG WRIGHT ■ *Yale University*
In the late 19th century Brahms and Dvořák were arguably the two most famous composers in the Western world. This lecture will discuss the history of both works and then pose a strategy for embracing them.

BOSTON SYMPHONY ORCHESTRA
BRAHMS Piano Concerto No. 2
DVOŘÁK Symphony No. 9, *From the New World*
David Zinman, conductor
Emanuel Ax, piano

EVENT SCHEDULE *for* AUGUST 28, 2010
■ *LECTURES TAKE PLACE IN OZAWA HALL* ■

1:30-2:30 pm	*Check in*
2:30-3:40 pm	SOL GITTLEMAN, University Professor, Tufts
3:40-4:00 pm	*Break*
4:00-5:10 pm	CATHERINE SANDERSON, Professor of Psychology, Amherst
5:10-5:30 pm	*Break*
5:30-6:40 pm	CRAIG WRIGHT, Professor of Music, Yale
6:40-8:00 pm	*Boxed Dinner*, Hawthorne Tent
8:30-10:30 pm	BOSTON SYMPHONY ORCHESTRA Koussevitzky Music Shed

GENERAL REGISTRATION: $299
Advance purchase required

Each registration includes all three professor presentations, boxed dinner, and one Section 17-20 Shed concert ticket at Tanglewood (Route 183, West Street, Lenox, MA)

To register, or for more information, call
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www.tanglewood.org/onedayu

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CHRISTOPHER O'RILEY

From groundbreaking transcriptions of Radiohead to memorable interpretations of classic and new repertoire, pianist Christopher O'Riley has redefined the possibilities of classical music. As host of NPR's *From the Top*, he works and performs with the next generation of brilliant young musicians, demonstrating to audiences, with humor and a lack of pretension, that these young artists are no different than any other child. In 2007 his successful run as radio host of *From the Top* was marked by the debut of the PBS television series *From the Top at Carnegie Hall.* An interpreter and arranger of some of the most important contemporary rock music of our time, O'Riley lives by the Duke Ellington adage, "there are only two kinds of music, good music and bad." His first recording of Radiohead transcriptions, *True Love Waits* (Sony/Odyssey) was as critically acclaimed as it was commercially successful. His second set, entitled *Hold Me to This: Christopher O'Riley plays the music of Radiohead,* was released on World Village/Harmonia Mundi in spring 2005. In 2006 he released his third set of transcriptions, *Home to Oblivion: An Elliott Smith Tribute*, and in 2007 he interpreted the work of singer/songwriter Nick Drake on *Second Grace: Music of Nick Drake*. His most recent disc, *Out of My Hands,* released in August 2009, draws on the work of Nirvana, REM, Radiohead, Pink Floyd, Tori Amos, The Smiths, Cocteau Twins, and Portishead, among others. Christopher O'Riley made his New York debut in the Young Concert Artists Series and has been honored with many awards at the Leeds, Van Cliburn, Busoni, and Montreal competitions, as well as an Avery Fisher Career Grant. He toured the United States with the Academy of St. Martin in the Fields Chamber Orchestra playing concertos by Bach, Mozart, and Liszt, and has recently appeared with the Los Angeles Philharmonic, the Minnesota Orchestra, the Baltimore Symphony Orchestra, and the Pittsburgh Symphony. With fellow pianists, O'Riley has developed "Heard Fresh: Music for Two Pianos" with the jazz pianist Fred Hersch, and "Los Tangueros" (a program of two-piano arrangements of Astor Piazzolla's classic tangos) with Argentine pianist Pablo Ziegler. In 2009 O'Riley's series "2+2=5" at Columbia University's Miller Theatre bridged his own piano transcriptions with classical compositions. These concerts utilized multi-media art and intertwined his own arrangements of Radiohead, Nick Drake, and Elliott Smith between movements of music by Shostakovich, Debussy, and Schumann. Christopher O'Riley studied with Russell Sherman at the New England Conservatory of Music, and resides in Ohio.

ndy Lynch

Nine-year-old pianist **Umi Garrett** (umipiano.com) hails from Aliso Viejo, California, where she is in the fourth grade at Carden Academy and studies piano with Yoshie Akimoto. Umi says she loves to play piano because she "can express feelings by making beautiful sounds." In December she made her debut with the Desert Symphony in Palm Desert, California. Umi plays violin in addition to piano, and also enjoys drawing, painting, dancing, swimming, playing chess, and riding her bicycle. She appeared on *From the Top* earlier this year and was featured on *The Ellen DeGeneres Show*.

Pianist **Ronald Joseph** is from Saint Rose, Louisiana, and was featured on the second season of *From the Top*'s Emmy Award-winning PBS series. Now nineteen years old and a recipient of *From the Top*'s $10,000 Jack Kent Cooke Young Artist Award, Ronald attends Bard College Conservatory in Annandale-on-Hudson, New York.

Bayan player **Michael Bridge** (michaelbridgemusic.com) is sixteen, hails from Calgary, Canada, and began playing the accordion at the age of seven. He won the Open Championships in 2008 at the Edmonton and Kimberley accordion competitions and won the Virtuoso Championship at the Calgary Festival. Michael is determined to raise the profile of the accordion and bayan for the next generation. Although passionate about classical music, he also performs as a one-man band playing popular, dance, and jazz tunes.

Seventeen-year-old **Gabriel Cabezas** (gabrielcabezas.com) has performed three times on *From the Top*'s radio show, once as a soloist and twice with chamber ensembles. He also performed with banjo legend Bela Fleck in the first season of *From the Top*'s Emmy Award-winning PBS television series. Born and raised in Chicago, he attends Philadelphia's Curtis Institute, where he studies with renowned cellist Carter Brey. He has performed as a soloist with many leading orchestras, including the Chicago Symphony and Cleveland Orchestra. In 2006 Gabe won First Prize Junior Laureate of the Sphinx National Competition for Black and Latino string players, and, more recently, collaborated with Yo-Yo Ma on PBS's *The Tavis Smiley Show* and ABC's *Good Morning America*.

Violinist **Michelle Lee**, seventeen, is a junior at Dublin High School in Dublin, California. She studies music at the San Francisco Conservatory of Music Preparatory Division and performs with the San Francisco Symphony Youth Orchestra. Michelle is also an accomplished dancer and competed in national competitions for the past nine years. She also enjoys volunteering at her local food bank and making fleece baby blankets for families in need.

Composer **Jeremiah Klarman**, seventeen, lives in Chestnut Hill, Massachusetts, and first appeared on *From the Top* in 2006. A junior at Gann Academy: The New Jewish High School of Greater Boston in Waltham, Massachusetts, he won the ASCAP Foundation's Morton Gould Young Composer Award for his Dance Suite for Orchestra (2007), and the Music Teachers National Association (MTNA) Massachusetts State Composition Competition (2009). He has attended summer programs at Greenwood Music Camp and Music on the Hill, and plays in chamber music ensembles at New England Conservatory's Preparatory School, where he studies composition with Rodney Lister, classical improvisation with Jeffrey Goldberg, and theory with Larry Bell. He also studies piano with Angel Ramon Rivera at the Rivers School Conservatory.

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Please note the updated biography of guest artist Kelli O'Hara:

Kelli O'Hara

Kelli O'Hara has unequivocally established herself as one of Broadway's great leading ladies. She recently starred in the Tony Award-winning revival of *South Pacific* at Lincoln Center, enrapturing audiences and critics alike with her soulful and complex interpretation of Nellie Forbush, and garnering a third Tony nomination. A native of Oklahoma, Kelli received a degree in opera, and, after winning the State Metropolitan Opera Competition, moved to New York and enrolled in the Lee Strasberg Institute. She made her Broadway debut in *Jekyll & Hyde* and followed it with Sondheim's *Follies*, *Sweet Smell of Success* opposite John Lithgow, and *Dracula*. In 2003 Kelli committed to a production of *The Light in the Piazza* at Seattle's Intiman Theatre. The show landed on Broadway in 2005 and earned Kelli her first Tony and Drama Desk Award nominations. She moved from one huge critical and commercial success to another when she joined Harry Connick on Broadway in the 2006 Tony award-winning production of *The Pajama Game*, for which Kelli received Tony, Drama Desk, and Outer Critics Award nominations. Kelli has worked regionally and Off Broadway in *Sunday in the Park with George* at Reprise, *My Life With Albertine* at Playwright's Horizons, and *Beauty* at the La Jolla Playhouse. In addition to her critically acclaimed performance as Eliza Doolittle in the New York Philharmonic production of *My Fair Lady*, Kelli has performed a solo concert at Carnegie Hall with the New York Pops conducted by Rob Fisher. She has sung at Carnegie Hall with Barbara Cook and with the New York Pops under Steven Reineke, at the Kennedy Center with Marvin Hamlisch and the National Symphony Orchestra, with the New York Philharmonic also under Hamlisch, Lincoln Center, Town Hall, Cooper Union, Joe's Pub, the Philly Pops conducted by Peter Nero, OCPAC, Broad Stage, and a sold-out run at Café Carlyle. She performed at the 2009 Kennedy Center Honors as part of the Barbra Streisand tribute and sang "God Bless America" at Yankee Stadium at Game 6 of the World Series. She recently performed on PBS's Memorial Day Concert Live from Washington, D.C. Upcoming engagements take her to the Ravinia Festival, Tanglewood, Kennedy Center, Tilles Center, and to Feinstein's for a two-week run. Among her film and television credits are *Sex & The City 2*, Martin Scorsese's short *The Key to Reserva* opposite Simon Baker; *The Dying Gaul* starring Patricia Clarkson and Campbell Scott; *Blue Blood* (NBC pilot), *All Rise* (NBC pilot), *Alexander Hamilton* (Maria Reynolds) starring Brian F. O'Byrne (PBS), *NUMB3RS* (CBS), *All My Children*, the upcoming animated series *Car Talk*, and numerous live performances on national television shows. Kelli's recordings include *South Pacific* (Sony), *The Light in the Piazza* (Nonesuch records; Grammy nomination), *The Pajama Game* (Sony; Grammy nomination), *The Sweet Smell of Success* (Sony), *My Life with Albertine* (PS Classics), *Dream True* (PS Classics), *Jule Styne Goes Hollywood* (PS Classics), and her solo album *Wonder in the World* on Ghostlight Records. Kelli resides in New York with her husband Greg and their son Owen.

Announcer Joanne Robinson has a broad arts and communications background. She has performed and toured with several children's theater companies and worked on production teams of two children's television programs. In addition to being *From the Top*'s announcer, she serves as the show's senior designer. You can follow Joanne's adventures on tour with the show in the Green Room blog at fromthetop.org.

KELLI O'HARA

Kelli O'Hara recently starred in the Tony Award-winning revival of *South Pacific* at Lincoln Center, enrapturing audiences and critics alike with her soulful and complex interpretation of Nellie Forbush, and garnering a third Tony nomination in the process. The year leading up to *South Pacific* was a busy one. With her critically acclaimed performance as Eliza Doolittle in the New York Philharmonic production of *My Fair Lady*, a Carnegie Hall debut, and the completion of her first album, Kelli was ready to create a new "Nellie" for the new century. A native of Oklahoma, Kelli received a degree in opera, and after winning the state Metropolitan Opera Competition, moved to New York and enrolled in the Lee Strasberg Institute. She made her Broadway debut in *Jekyll & Hyde* and followed it with Sondheim's *Follies, Sweet Smell of Success* opposite John Lithgow, and *Dracula*. In 2003 Kelli committed to a production of *The Light in the Piazza* at Seattle's Intiman Theatre. The show landed on Broadway in 2005 and earned Kelli her first Tony and Drama Desk Award nominations. She moved from one huge critical and commercial success to another when she joined Harry Connick, Jr., on Broadway in the 2006 Tony award-winning production of *The Pajama Game*, for which Kelli received Tony, Drama Desk, and Outer Critic Award nominations. Kelli has worked regionally and Off Broadway in *Sunday in the Park with George* at Reprise, *My Life With Albertine* at Playwright's Horizons, and *Beauty* at La Jolla Playhouse. In addition to her critically acclaimed Carnegie Hall solo debut with the New York Pops conducted by Rob Fisher, Kelli has performed at Carnegie Hall with Barbara Cook, at the Kennedy Center with Marvin Hamlisch and the National Symphony Orchestra, with the New York Philharmonic also under Hamlisch, at Lincoln Center, Town Hall, Cooper Union, Joe's Pub, with the Philly Pops conducted by Peter Nero, and most recently made her debut at the Café Carlyle. She performed at the 2009 Kennedy Center Honors as part of the Barbra Streisand tribute. Among her film and television credits are Martin Scorsese's industrial opposite Simon Baker; *The Dying Gaul* starring Patricia Clarkson and Campbell Scott; *Blue Blood* (NBC pilot), *All Rise* (NBC Pilot), *Alexander Hamilton* (Maria Reynolds) starring Brian F. O'Byrne (PBS), *NUMB3RS* (CBS); *All My Children*, the animated series *Car Talk*, as well as numerous live performances on national television shows. Kelli's recordings include *South Pacific* (Sony), *The Light in the Piazza* (Nonesuch records; Grammy nomination), *The Pajama Game* (Sony; Grammy nomination), *The Sweet Smell of Success* (Sony), *My Life with Albertine* (PS Classics), *Dream True* (PS Classics), *Jule Styne Goes Hollywood* (PS Classics), and her solo album *Wonder in the World* on Ghostlight Records.

JASON DANIELEY

Broadway actor, singer, concert performer, and recording artist Jason Danieley has entertained audiences from New York's theater district and London's West End to Carnegie Hall and the Hollywood Bowl. He has recently released his first album with his band The Frontier Heroes. Jason is perhaps most recognized from his performance as Lt. Joe Cable in the Emmy-nominated PBS "Great Performances" airing of *South Pacific* at Carnegie Hall. On Broadway he most recently starred as Aaron Fox in Kander & Ebb's *Curtains* (Outer Critics Circle nomination). He made his Broadway debut as the title character in *Candide*, directed by theater legend Harold Prince (Theatre World Award, Drama League Award, and Drama Desk nomination). He took it all off for *The Full Monty* in the original Broadway and West End casts. A frequent guest of New York's highly acclaimed City Center Encores! series, Jason has had leading roles in *A Tree Grows in Brooklyn* and *Strike Up the Band*. His Off-Broadway performances include Charles Mee, Jr.'s *The Trojan Women: A Love Story*, Ricky Ian Gordon's *Dream True*, and Adam Guettel's *Floyd Collins*. Among his regional credits are Michael John LaChiusa's *The Highest Yellow* (Helen Hayes Award, Best Actor in a musical), Tina Landau's *Beauty*, William Bolcom's *Casino Paradise*, *110 in the Shade* (Garland Award, Actor in a Musical), and *Brigadoon* in Los Angeles's Reprise! concert series. Jason has been a guest artist with many of the country's leading orchestras, including the New York, Boston, and Philly Pops, Los Angeles Philharmonic (at the Hollywood Bowl), and the symphony orchestras of St. Louis, Utah, Minnesota, and Buffalo. He has starred in fully staged concert versions of Bernstein's *Candide* and Gershwin's *Of Thee I Sing* and *Let 'Em Eat Cake* (conducted by Michael Tilson Thomas) with the San Francisco Symphony, and, at Carnegie Hall, in major concert versions of *Carousel* as Enoch Snow with the Orchestra of

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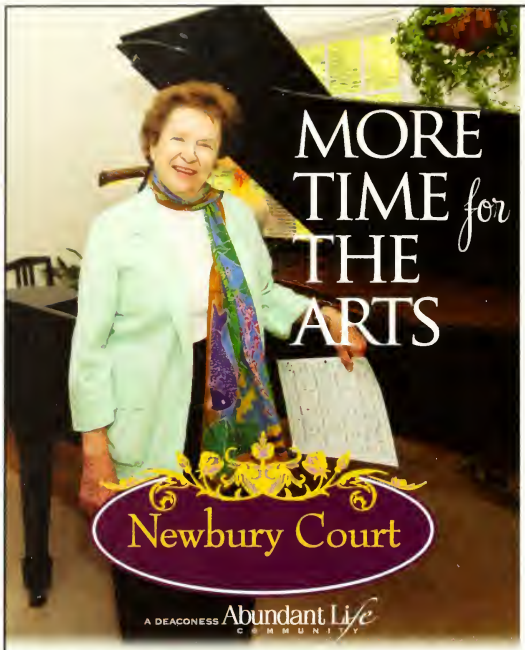
St. Luke's and *South Pacific* as Lt. Cable. Since his 1999 Boston Pops debut, Jason has appeared with the orchestra numerous times, in Symphony Hall (including an *Evening at Pops* broadcast on PBS), on the Esplanade (telecast nationwide on A&E), and on tour. *Opposite You* is the cabaret/concert Jason and his wife, Broadway star Marin Mazzie, created for Lincoln Center's "American Songbook" series. They have performed it nationally at venues from Joe's Pub in New York to the Cinegrill in Los Angeles. It was recorded on PS Classics and released in fall 2005. In 2008 Jason Danieley and The Frontier Heroes released their self-titled debut CD on the PS Classics Label; they have performed their critically acclaimed concerts at venues throughout New York City. He can also be heard on the cast albums of *Floyd Collins*, *Candide*, *The Full Monty*, and *Dream True*, *The Stephen Schwartz Album*, *South Pacific in Concert at Carnegie Hall*, *Jule Styne in Hollywood*, and two albums with the Boston Pops Orchestra and Keith Lockhart—*A Splash of Pops* and *My Favorite Things*.

MATTHEW ANDERSON

Tenor Matthew Anderson has been praised for his performances of oratorio, opera, and musical theater. Second-place winner in the 2010 Oratorio Society of New York Solo Competition, he has also been a national finalist and prize-winner in the American Bach Society Vocal Competition and a finalist in the Liederkranz Art Song Competition. He sings regularly as a soloist in Boston's renowned Emmanuel Music Bach Cantata Series and has appeared as a soloist with the Handel and Haydn Society, Cantata Singers, Back Bay Chorale, Musicians of the Old Post Road, Williamstown Early Music, Masterworks Chorale, Musica Maris, and Boston Modern Orchestra Project. Recent highlights include Act III of Wagner's *Die Meistersinger* at Tanglewood, conducted by James Levine; *Carousel* (as Enoch Snow) and "A Richard Rodgers Celebration" at Symphony Hall with the Boston Pops under Keith Lockhart; Bach's *St. Matthew* Passion at England's Aldeburgh Festival, conducted by Masaaki Suzuki; Stravinsky's *Renard* at Tanglewood, directed by Mark Morris; Haydn's *Creation* with Emmanuel Music; John Harbison's opera *A Winter's Tale* with the Boston Modern Orchestra Project; Britten's *Saint Nicolas* with the chorus and orchestra of New England Conservatory; Stravinsky's *Pulcinella* and Britten's Serenade with Discovery Ensemble; and Monteverdi's *Vespers* of 1610, Handel's *Israel in Egypt*, and Matthew Locke's *The Mask of Orpheus* at the Carmel Bach Festival. Mr. Anderson has been named a 2010 Virginia Best Adams Fellow at the Carmel Bach Festival. In addition, he has trained in the James Collier Apprentice Artist Program at Des Moines Metro Opera, the Britten-Pears Young Artist Programme, and the Cincinnati Opera Resident Ensemble. He spent two seasons as a Vocal Fellow at the Tanglewood Music Center and was a Lorraine Hunt Lieberson Fellow with Emmanuel Music. Matthew Anderson studied classics at Harvard University and voice with Carole Haber at the New England Conservatory.



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DANYA KATOK

Soprano Danya Katok recently graduated from the Peabody Conservatory with a master's degree in voice performance. Recent roles include Dora Bauer in the Maryland premiere of *Dora* with Peabody Chamber Opera, the Governess in Britten's *The Turn of the Screw* with Peabody Opera Theatre, and Nannetta (cover) in *Falstaff* with Crested Butte Music Festival. In 2009 Ms. Katok was a regional finalist in the Metropolitan Opera National Council Auditions and won the Baltimore Music Club Voice Competition. An avid performer of contemporary music, she was awarded the Ernst Bacon Prize for Best Performance of an American Art Song in 2008. She has also performed in several world premieres, including David E. Chávez's one-act opera *Overtones* (as Hattie); Ryan DeNardis's *Legs of Gold*, a chamber piece for rock soloists, percussion, and double bass choir (soloist); and Michael Strauss's oratorio *Sassafras Dawn*, with members of the Mid-Atlantic Symphony (soprano soloist).

LAURA MERCADO-WRIGHT

Mezzo-soprano Laura Mercado-Wright most recently performed the role of the Mother in *Amahl and the Night Visitors* with the Santa Fe Concert Association. She has also appeared in performance with the Fort Worth Opera, Fort Worth Symphony, Cliburn at the Modern, Voices of Change, Chamber Music Society of Fort Worth, Voces Intimae, Utah Festival Opera, Seagle Music Colony, ArtSounds of Kansas City, and as a guest artist of the Janiec Opera Company at Brevard Music Center. Operatic roles include Meg Page in *Falstaff*, Mozart's Third Lady, Cherubino, Sesto, and Dorabella, Rosina in *The Barber of Seville*, Nicklausse in *The Tales of Hoffmann*, Amastre in *Xerxes*, the title role in *L'Enfant et les sortilèges*, and both Meg and Jo in Mark Adamos's *Little Women*. She holds degrees from the University of North Texas and the University of Maryland Opera Studio. Upcoming engagements include the Fort Worth Opera Festival 2011, and Beethoven's Ninth Symphony with the Plano Symphony Orchestra.

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DAVID McFERRIN

Baritone David McFerrin made his Seattle Opera debut this spring in the world premiere of Daron Hagen's *Amelia*. Other recent operatic roles have included Guglielmo in *Così fan tutte* with Boston Midsummer Opera, Aeneas in *Dido and Aeneas* with Seraphic Fire in Miami, and Taddeo in *L'italiana in Algeri* at the Rossini Festival in Wildbad, Germany. He joins Boston Lyric Opera next season to sing Pallante in Handel's *Agrippina*. In concert Mr. McFerrin recently made his Carnegie Hall debut with Gustavo Dudamel and the Israel Philharmonic in Bernstein's Concerto for Orchestra, *Jubilee Games*. Other highlights include performances at the Caramoor, Ravinia and Blossom music festivals, and with the New York Festival of Song. A native of western Massachusetts, Mr. McFerrin took second place in the 2008 Metropolitan Opera National Council New England Region Competition, and was recently awarded a Richard F. Gold Career Grant from the Shoshana Foundation.

MICHAEL SCAROLA

Stage director Michael Scarola's current season included a return to Madison Opera to direct his first *The Flying Dutchman* immediately followed by his debut with the University of Utah in Salt Lake City for a new production of *Dialogues of the Carmelites*. He has recently made debuts with Arizona Opera, Tulsa Opera, San Antonio Opera, Philadelphia's Academy of Vocal Arts, and the Utah Symphony (Bernstein's *Mass* for Keith Lockhart's final concerts as music director), as well as return engagements with Utah Opera and Opera New Jersey. Career highlights include directing Bernstein's *Mass* for the Dallas Symphony Orchestra, commemorating the 40th Anniversary of President John F. Kennedy's assassination, and excerpts from *Mass* for the re-opening of the Opera House at the Kennedy Center in Washington, D.C. In May 2006 Mr. Scarola worked with Emmy Award-winning Partisan Pictures in its initial filming of a feature documentary about Raphael Schächter and his performances of Verdi's Requiem in the Terezìn concentration camp in the Czech Republic. Besides his role as music consultant to the project, Mr. Scarola helped capture the tribute performance of author and conductor Murry Sidlin's *Defiant Requiem*—featured at the 2006 Prague Spring International Music Festival—as the on-set camera director overseeing the movements of five cameras. Michael Scarola was on the Metropolitan Opera's directing staff for five seasons, where he worked with such luminaries as Renée Fleming, Plácido Domingo, Luciano Pavarotti, and Bryn Terfel. He is currently a member of the New York City Opera directing staff and has also worked with Opera Pacific, Dallas Opera, Dayton Opera, Fort Worth Symphony, Opera Company of Philadelphia, Indianapolis Opera, Virginia Opera, Santa Fe Opera, Cincinnati Opera, Florida Grand Opera, New Orleans Opera, Palm Beach Opera, Sarasota Opera, Cabrillo Music Festival, Israel Vocal Arts

Institute in Tel Aviv, Opera Orchestra of New York, and many others. Upcoming engagements include his first *Das Rheingold* for Liederkranz Opera Theatre, *Don Pasquale* for Opera New Jersey, and new productions of Monteverdi's *The Coronation of Poppea* for the University of Utah and *Annie Get Your Gun* for College Light Opera Company.

LAWRENCE GOLDBERG

Lawrence Goldberg returns to the Symphony Hall stage after music-directing Boston Pops performances of *Carousel* (2007), *A Little Night Music* (2008), and "A Richard Rodgers Celebration" (2009). He conducts regularly on Broadway (*The Drowsy Chaperone, Thoroughly Modern Millie, The Phantom of the Opera, Carousel*) and on national touring productions (*The Producers, Les Misérables, Sunset Blvd., Cats*). Currently he is conducting the national tour of the acclaimed Lincoln Center production of *South Pacific*. His recent music direction credits for regional theaters include *My Fair Lady* for Pioneer Theatre in Salt Lake City; *Pal Joey* for the Prince Music Theater in Philadelphia; and *My One and Only* for The MUNY in St. Louis. Mr. Goldberg's holiday arrangements for the Boston Pops and the Tanglewood Festival Chorus include *Chanukah, O Chanukah* and the choral arrangement for Leroy Anderson's *Sleigh Ride*. He is the composer/lyricist for the family musical *Big Bad Wolf and the Endangered Forest*, as well as the children's TV show *Let's Read a Story*. His song "Seize the Day" was recorded by Petula Clark. He is currently writing a new musical entitled *Grounded For Life*.

PATRICK O'NEILL

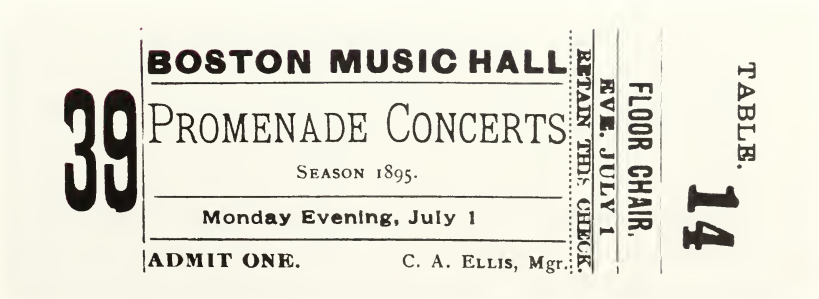
Patrick O'Neill has been the choreographer for Leonard Bernstein's *Mass* (Utah Symphony/Utah Opera, conducted by Keith Lockhart), *Candide* (Festival Opera), *The Tender Land* (The Copland Festival, Washington, D.C), *The Mikado* (Opera New Jersey). He served as associate choreographer on Bernstein's *Mass* for the gala re-opening of the Opera House at The Kennedy Center. As a performer, Mr. O'Neill is currently on tour with the Broadway hit *Chicago*. He can be seen dancing on the silver screen in Mel Brooks' *The Producers* and Julie Taymor's *Across the Universe*. Other career highlights include performing on the first national tour of *Oklahoma!* direct from the West End, singing for Barbara Cook's *Mostly Sondheim* at The Kennedy Center (broadcast on PBS), playing the title role in *Bat Boy: The Musical*, for which he earned a Helen Hayes Award nomination, and singing on Broadway with Florence Henderson. As a teacher, he has served on staff for both Britney Spears' and Usher's performing arts intensives. Born and raised in Seekonk, Massachusetts, he is thrilled to be home working at Symphony Hall, where he attended his first concert at the age of six.

CALEY CRAWFORD

Making her Boston Pops debut, Caley Crawford will be a senior at The Boston Conservatory in the fall. Her credits at the conservatory include *Follies*, *42nd Street*, and *Sweet Charity*. Currently performing in "The Donkey Show" with the American Repertory Theater, she honored to be performing and dancing with the Boston Pops.

ERIC JOHNSON

Eric is thrilled to be making his debut with the Boston Pops. Currently a student at The Boston Conservatory, he is majoring in musical theater. Eric can be seen in the American Repertory Theater production of "The Donkey Show."



CHARLES FLOYD

Born in Chicago, conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music and concerto performances throughout the United States and Spain. His mentors include pianists Joseph Schwartz, the late Aube Tzerko, Howard Karp, Lee Luvisi, and Misha Dichter. As a conductor, he has been heard in concert with more than 500 orchestras since 1991, during which time his work at the podium caught the special attention of conductors James DePreist and Seiji Ozawa. His appearances include performances with the symphony orchestras of Detroit, Oregon, Saint Louis, Philadelphia, Buffalo, San Francisco, Chicago, San Francisco, and Baltimore. He has also appeared with the Scottish National Radio Orchestra, Toronto Symphony, Sydney Symphony, Melbourne Symphony, Aukland Symphony, Wellington Sinfonia (New Zealand), Honolulu Symphony, London Philharmonic, Edmonton Symphony (Alberta, Canada), and the Holland Symfonia (Haarlem and Amsterdam, The Netherlands). During the 2003-04 season, he appeared with the Los Angeles Philharmonic in four different programs, and in July 2004 made his Brooklyn Philharmonic debut at Carnegie Hall. A regular guest conductor of the Boston Pops for sixteen years, he leads the annual "Gospel Night at Pops" at Symphony Hall, a program that features orchestral classics as well as a 120-voice gospel chorus. His work in the 1996 season included a PBS telecast of *Evening at Pops* featuring Patti LaBelle and Edwin Hawkins, and critically acclaimed performances as pianist of Gershwin's *Rhapsody in Blue* under Keith Lockhart. Mr. Floyd's programs have featured such artists as Grace Bumbry, Harolyn Blackwell, Sting, Elton John, Brian Wilson, James Taylor, Matt Lauer, the Paratore Brothers, Yolanda Adams, Jennifer Holliday, Daryl Coley, Kirk Franklin, Doc Severinsen, Sergio Mendes, Chris Botti, Stevie Wonder, Wynona Judd, William Warfield, and Edwin Hawkins. In 1998 he was music director for the nationally broadcast PBS holiday special, *A Cathedral Christmas*, with Metropolitan Opera mezzo-soprano Denyce Graves at the National Cathedral in Washington, D.C. His eleven-year partnership with singer Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS "Great Performances" concert video of the same title, as well as the Grammy-winning releases *Take a Look* and *Stardust*. Charles Floyd's compositions range from chamber music to large orchestral and vocal works. A tribute to the Rev. Dr. Martin Luther King, *One Man's Dream* for narrator and orchestra, was commissioned and premiered by the Charlotte Symphony Orchestra in 2001. His *Four Spirituals* for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995, and his oratorio *Hosanna* for gospel chorus and orchestra premiered here in 2000. In July 2005 he conducted Howard Shore's *The Lord Of The Rings Symphony* at the request of the Oscar-winning film composer. In January 2009 he was the conductor for "We Are One," the pre-inaugural celebration for President Barack Obama at the Lincoln Memorial.

MELINDA DOOLITTLE

Making her Boston Pops debut, Melinda Doolittle became a household name on season six of *American Idol*. She has continued to thrill audiences—with her critically acclaimed debut album, *Coming Back to You*, and with the release of her first book, *Beyond Me*. She truly believes that her own success and personal joy are directly proportional to her investment in encouraging and nurturing others. This theme is at the heart of *Beyond Me*, in which Melinda shares poignant, often humorous stories, revealing life lessons and giving practical guidance to overcome personal obstacles and achieve the next level in any area of life. *Coming Back to You*, which garnered rave reviews from critics, features a retro-soul feel, live instruments, positive lyrics, and powerhouse vocals. Raised in St. Louis, Missouri, and Tulsa, Oklahoma, Melinda studied music at Belmont University in Nashville, eventually perfecting her craft as a back-up singer for stars such as Michael McDonald and Aaron Neville and slowly building the necessary vocal confidence to tackle future challenges. Since her time on *Idol* and her transition into the spotlight, Melinda has wowed audiences from the White House to the Musicians Hall of Fame, from the Kennedy Center to the *Today Show*. She dedicates much of her time to working with numerous charities, especially those that center on improving the lives of children, including the Vanderbilt Children's Hospital, Ronald McDonald House, and The League, which promotes involvement in community service among children. She also works extensively with Malaria No More, and has traveled to Africa twice—once as a presidential delegate and once with former First Lady Laura Bush—bringing awareness to the preventable disease that every year takes the lives of over a million children under the age of five. Visit MelindaDoolittle.com for more information.

GOSPEL NIGHT SOLOISTS

Since her "debut" solo performance of the Lord's Prayer at age two, in a basement church schoolroom, **Renese King** has taken her musical talents from spiritual and gospel singing in church to playing timpani at Carnegie Hall. She is choral director at the Waymark Seventh Day Adventist Church in Dorchester, and associate director of music at Boston's historic Union United Methodist Church. She has performed with the Boston Pops and other ensembles throughout New England. Her voice is featured on the soundtrack of Stanley Nelson's documentary film *Freedom Riders*, scheduled to air on PBS's "American Experience" in 2011.

A former Stax recording artist and an alumna of the Boston Conservatory, **Suzanne Buell** is a lifelong performer and an early childhood music educator. For many years Suzanne has sung in her own band locally, as well as in Memphis and California. In May 2001 she released a CD, *Tell the World*. She performed with her band at the Memphis Music Festival, and has performed as soloist and in ensemble with the Memphis Symphony Chorus, Cabrillo College Chorus,

Oakland Interfaith Gospel Chorus, Harvard Pro Musica, and Concord Women's Chorus. A resident of Harvard, Massachusetts, she is on the faculty of Indian Hill Music Center in Littleton.

Sharon Molden has sung with the Boston Pops Gospel Choir since its inception in 1993 and has been featured each year as one of its soloists, including the 1996 concert with Edwin Hawkins. A native of Dallas, Texas, Sharon sang gospel music in her home church and throughout Texas Northeast. Sharon sings in numerous choirs throughout New England, and can be heard in numerous venues with the Boston Community Choir, Joyful Voices of Inspiration Choir, Messiah Baptist Church, and other local groups. A 36-year career federal civil servant, Sharon works as a Civil Rights Specialist for the U.S. Environmental Protection Agency.

Versatile tenor/countertenor Eron Anthony was a church soloist and sang commercial jingles as a child. As a teen, he lived for two months in Israel (where he sang for Nobel Peace Prize winner Chaim Peri) and won the ACT-SO vocal competition (affiliated with the NAACP). After singing with the Morgan State Singers and touring with Tyrone Wilkens & Favour, Mr. Anthony studied at the Peabody Conservatory, where he premiered a work by Ned Rorem. As a graduate student at Boston University, he sang with many opera companies and returned to his foundation in gospel/neo-soul music. Today he performs throughout the country with his band East Coast Soul.

Born into a musically gifted family, Ida Kamrara began singing under the tutelage of her mother. Since 1995 Ms. Kamrara has been a soloist for several of the Boston Pops' Gospel Night concerts; she also sang at Holiday Pops concerts in 2000. She has toured Russia and South Africa with the gospel ensemble Just 4 Praize, and can be heard on their CD, *Joy Divine*. She has been a member of the Boston Community Choir and the Harlem Gospel Choir and a soloist for *Black Nativity*. In 2003 she was selected to sing at the Gospel Music Workshop of America's New Artist Showcase.

Samuel Moscoso has worked in theater, film, television, and radio, and has performed throughout the United States and Europe. Samuel has appeared and worked with Bruce Willis, Richard Smallwood, Daryl Coley, Mariah Carey, Marvin Winans, and Maestro John Williams, among others. He was recently seen leading the casts of the New England premieres of *I Love You Because*, *bare*, and *Glory Days*, and is currently working on his second album.

With over twenty years in music ministry, Marcia E. McCollin-Brathwaite is a composer and a member of the worship team at St. Paul A.M.E. Church in Cambridge. She began singing in her native Barbados before immigrating to the United States in 1977. In 2005 she won a gold medal in the gospel category at the World Championship of Performing Arts competition in Burbank, California, and in 2007 she toured Johannesburg, South Africa. Currently she is a member of NEC Community Gospel Choir, NEC Millennium Gospel Choir, and the quartet Thando4Thando. Although Marcia enjoys various genres of music, her heartbeat is gospel.

Geoff O'Hara began singing in church at age seven. His appreciation for choral music and an increasing desire to serve God intersected when he joined Boston University's Inner Strength Gospel Choir. He has performed with such ensembles as the Martin Luther King, Jr. Fellowship

Choir of Harlem (NY), Bay State Choral Chapter, Gospel Ensemble Persuaded, Boston Community Choir, and Boston Pops Gospel Choir. Geoff co-founded the Voices of the Redeemed Ensemble, directs the Beth Israel Deaconess Inspirational Singers, and is associate conductor and soloist at Milton's Parkway United Methodist Church. He formerly directed the Concord Academy Gospel Choir and founded the annual "Rejoice Independent School Gospelfest."

Laura Lapointe has been inspired by gospel music since her brother gave her a Tramaine Hawkins recording when she was thirteen. She sang in the gospel choir at New York University, where she earned a BFA in acting. Since then she has sung with local gospel choirs and provided back-up vocals for artists such as Mariah Carey and Josh Groban when they are in the area. Although she has some vocal training, her main focus has been the ministry of a message of encouragement and healing. She completed a Master of Divinity at Andover Newton Theological School and has worked in urban schools and prisons.

Sophia Pascual is making her first appearance with Gospel Night as a soloist. Born in Somerville, New Jersey, she is a junior at Boston University, where she has been an active member of the Inner Strength Gospel Choir under the direction of Herbert S. Jones. She is a back-up vocalist and member of the East Coast Soul band that performs widely all over Massachusetts. Without the unending support of and inspiration from her family, friends, and choir directors, she would not be where she is right now.

Mildred E. Walker has performed with the Boston Pops Gospel Choir for eleven years. Currently music director and accompanist for the Protestant worship service at the Hanscom Air Force Base Chapel, she is also a principal cast member of the Nation Center for Afro-American Artists' production of Langston Hughes's *Black Nativity*. Mildred is a member of the New England Conservatory's Millennium Choir, with whom she traveled to Johannesburg, South Africa, and opened for gospel music great Donnie McClurkin. She has also performed at the Jazzaar Jazz Family Concerts in Aarau, Switzerland, and has toured with the Harlem Gospel Choir.

For Boston native **LaDarrell Hagans**, Gospel Night has been a part of the fabric of his life for more than fifteen years. In 2003 he was blessed to be a part of a trio to lead a song entitled "Blood Stained Banner," dedicated to the United States troops. Having been in workshops with artists such as Fred Hammond, Kirk Franklin, and Donnie McClurkin has enhanced LaDarrell's gospel experience and his mission of going forward in Christ. Other influences have come from mentor Dennis Montgomery III from Berklee College of Music and an internship with Boston radio station WILD.

A native Bostonian, **Ray Martin** is a member of the Good Shepherd COGIC in Roxbury, Massachusetts, where he sings with The Good Shepherds (its male chorus), as well as Just For Praize, a gospel ensemble. He has recorded with various artists in the New England area. This is his fifth year as a member of the Boston Pops Gospel Choir.

Born in 1991 in Boston, **Timothy Smith** was raised in Cambridge, where he lives with his mother, father, and sister. Having graduated from Cambridge Rindge and Latin School in 2010, he heads to Berklee College of Music in the fall. Timothy's father, Leroy, pastors The Faithful and

True Witness Apostolic Church of Jesus Christ in Cambridge and his mother, Ornett, is an evangelist and a prayer warrior. Minister of Music at his father's church, Timothy has been playing the keyboard his whole life. He began and stopped singing when he was very young, but re-found his love of singing when he reached high school.

Nicole Rene **Atchison** of Boston has been singing with the Boston Pops Gospel Choir for six years. During the off-season, she enjoys singing uplifting gospel music with the Boston Community Choir and upbeat disco music during Open Mic nights all over Boston. She originally hails from the Bronx, New York, where she sang with the Abyssinian Baptist Church Chancel Choir for eighteen years.

Originally from the Bronx, New York, **Antoinette Rangel** attended Fiorello H. LaGuardia High School of Music & Arts and Performing Arts, more commonly known as the "Fame" school. At LaGuardia, Ms. Rangel was transformed by her high school gospel choir experience. At Middlebury College in Vermont, she was a soloist in a jazz ensemble while completing her BA in political science. Currently in her second year at Northeastern University School of Law in Boston, she is a new member of the Boston Community Choir and is participating for the first time in Gospel Night at Pops, with her family in attendance.

Gospel recording artist **Lakeisha Gilliard** (aka Keisha Dream) has released her first new gospel album, *The Promise*. Born and raised in Boston, Massachusetts, and the youngest of eleven children, she is a songwriter, singer, rapper, dancer, author, and actor who has performed internationally and has been nominated for a New England Urban Music Award. She has appeared in magazines, television shows, radio interviews, and more. Her desire is to share the gospel of Jesus Christ, and encourage the world to love and dream again.

THE BOSTON POPS GOSPEL CHOIR

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the committee and a BSO Overseer. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd returns to lead "Gospel Night" for the sixteenth time. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert taped for the PBS series *Evening at Pops*.

THE BOSTON POPS GOSPEL CHOIR

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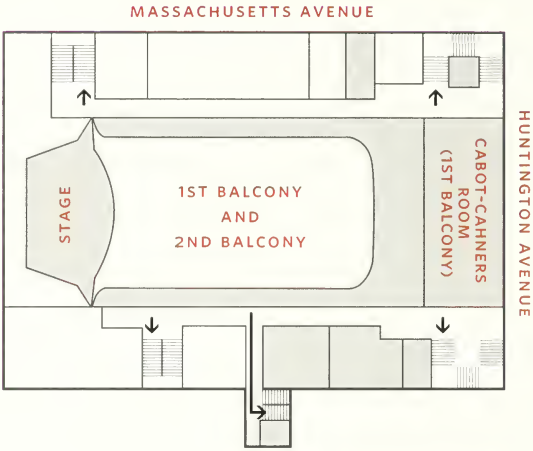

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Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

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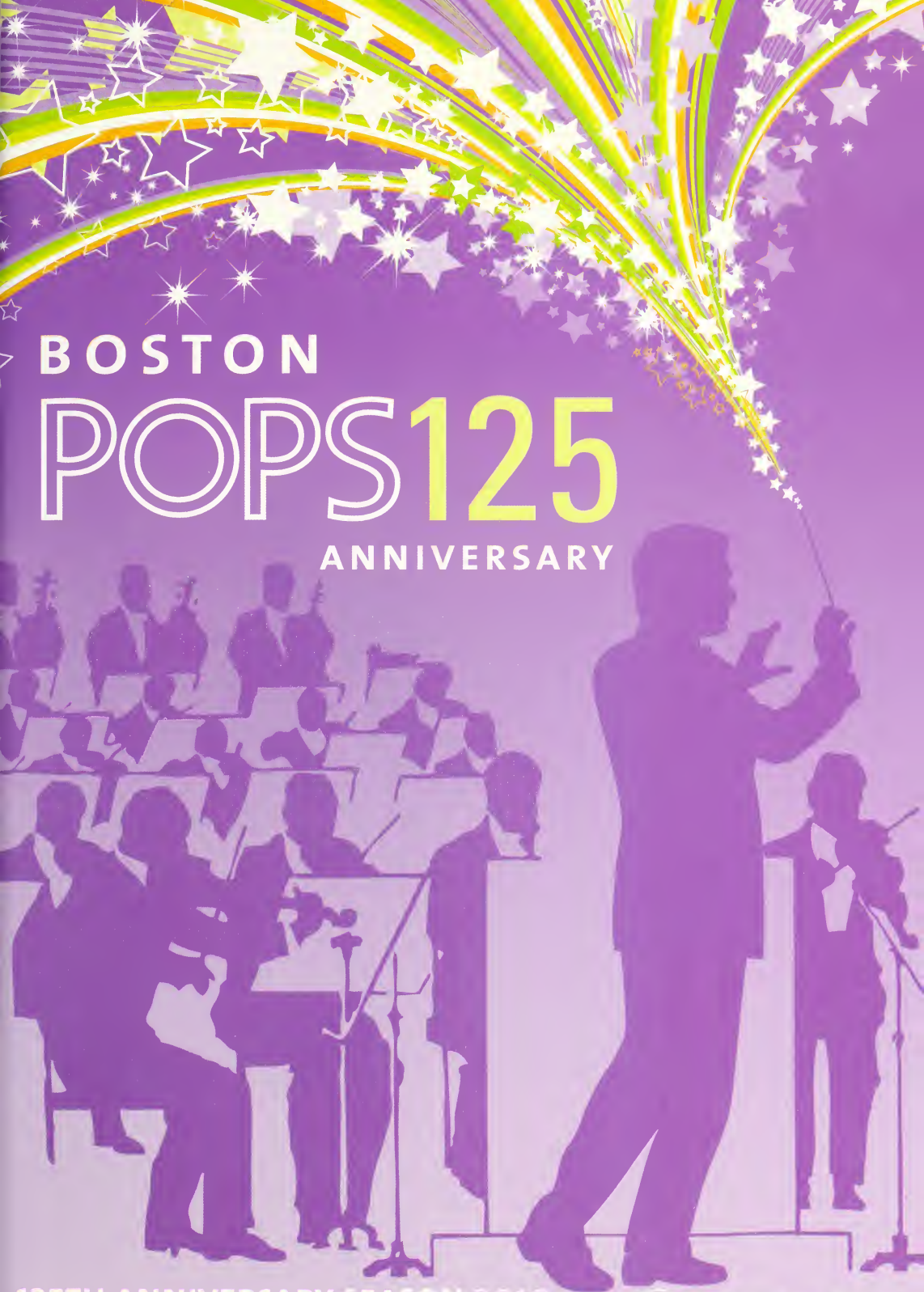

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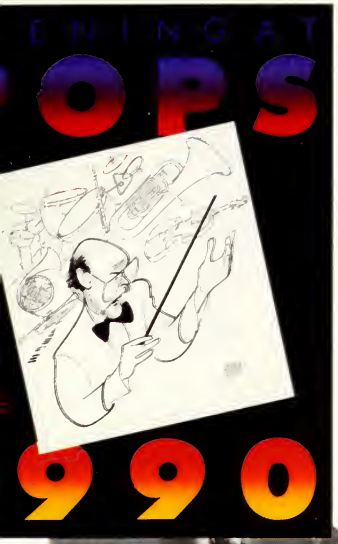

ON DISPLAY IN SYMPHONY HALL

125 YEARS OF THE BOSTON POPS

An exhibit celebrating the rich and colorful history of the Boston Pops is on display throughout the orchestra and first-balcony levels of Symphony Hall. Drawing on the extensive holdings in the BSO Archives, the exhibit chronicles the history of the Pops from its founding in 1885; the move from the Boston Music Hall to Symphony Hall in 1901; the legacy not only of the "modern" conductors—Arthur Fiedler, John Williams, and Keith Lockhart—but also the 17 conductors who preceded them; the establishment of such singular traditions as college nights and the "secret recipe" for Pops punch; and the development of the unique sound of the Boston Pops.

SPECIAL EXHIBIT IN CABOT-CAHNERS ROOM: ARTHUR FIEDLER'S LEGACY

The Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the Boston Symphony Orchestra as a violinist in 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts drawn from this collection and documenting his early life and remarkable career can be viewed throughout the Pops 125th season.

The nine new historical exhibit panels celebrating the 125th anniversary of the Boston Pops on display throughout Symphony Hall were made possible, in part, by a generous gift from Joan P. and Ronald C. Curhan.

KEITH LOCKHART

Christian Steiner

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During his 15-year tenure, he has conducted the Boston Pops in more than 1,200 concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with some of today's most prominent jazz and indie artists. Reflecting a passionate commitment to music of the Broadway stage, Mr. Lockhart has led the Boston Pops in collaboration with the Tanglewood Music Center in concert performances of Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, as well as musical reviews of the works of Sondheim and Bernstein, performed both at Symphony Hall in Boston and at Tanglewood. He has also spearheaded collaborations with students from the Boston Conservatory and Berklee College of Music, and visits music programs in the Boston Public Schools whenever his schedule allows. Mr. Lockhart has been the driving force behind the success of PopSearch and the Boston Pops High School Sing-Off vocal competitions open to the general public. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers to be premiered during the 125th anniversary season—and dozens of new arrangements.

Keith Lockhart has worked with a wide array of artists from virtually every corner of the entertainment world. He is loved by audiences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed.

Keith Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and, most recently, *The Red Sox Album*. *Oscar & Tony* provided the basis for the Pops' first Internet TV broadcast, the first such program offered by a symphony orchestra. Keith Lockhart and the Boston Pops Orchestra have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Keith Lockhart has made 67 television shows with the Boston Pops, including a recent concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS in March 2009 and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. Other telecasts featuring Mr. Lockhart at the helm of the Boston Pops have included Holiday Pops telecasts on PBS, A&E, WCVB-TV (Boston), and WBZ-TV (Boston), as well as PBS's *Evening at Pops* (1970-2004), for which Mr. Lockhart taped 38 new programs. Two PBS specials, "Broadway's Best at Pops" and "A Pops Holiday Party," feature performance footage culled from more than 35 years of *Evening at Pops* programming. The *Evening at Pops* program "Fiddlers Three," under Mr. Lockhart's direction, won the 2002 ASCAP Deems Taylor Award.

Keith Lockhart has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events, including game two of the NBA playoffs in June 2008. In September 2004, he and the Boston Pops performed with Sir Elton John during the live national telecast of the NFL Season Kickoff special. In February 2002, he led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart also holds the titles of artistic advisor and principal conductor of the Brevard Music Center in North Carolina and Music Director Emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, Mr. Lockhart led a performance at the 2002 Olympic Games. Visit keithlockhart.com for further information.

JOHN WILLIAMS

In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than 100 films. His 35-year artistic partnership with director Steven Spielberg has resulted in numerous acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich, Catch Me If You Can,* and *Empire of the Sun.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Sabrina, The Cowboys, The Reivers,* and *Goodbye, Mr. Chips,* among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof,* for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News*, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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BRAHMS Piano Concerto No. 2
DVOŘÁK Symphony No. 9, *From the New World*
David Zinman, conductor
Emanuel Ax, piano

EVENT SCHEDULE *for* AUGUST 28, 2010
▪ *LECTURES TAKE PLACE IN OZAWA HALL* ▪

1:30-2:30 pm	*Check in*
2:30-3:40 pm	SOL GITTLEMAN, University Professor, Tufts
3:40-4:00 pm	*Break*
4:00-5:10 pm	CATHERINE SANDERSON, Professor of Psychology, Amherst
5:10-5:30 pm	*Break*
5:30-6:40 pm	CRAIG WRIGHT, Professor of Music, Yale
6:40-8:00 pm	*Boxed Dinner*, Hawthorne Tent
8:30-10:30 pm	BOSTON SYMPHONY ORCHESTRA Koussevitzky Music Shed

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JOHN WILLIAMS
Laureate Conductor

first violins

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Beranek Chair, fully funded in perpetuity
Alexander Velinzon
Edward and Bertha C. Rose Chair, fully funded in perpetuity
Elita Kang°
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Catherine French*
Jason Horowitz*
Julianne Lee*
Yuncong Zhang*

second violins

Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley°
Ronan Lefkowitz
Jennie Shames*
Valeria Vilker Kuchment°
Tatiana Dimitriades*
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Glen Cherry*

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Cathy Basrak
Edward Gazouleas
Robert Barnes°
Michael Zaretsky
Marc Jeanneret
Mark Ludwig*
Rachel Fagerburg*
Kazuko Matsusaka*
Rebecca Gitter*

cellos

Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Jonathan Miller*
Owen Young*
Andrew Pearce*
Mickey Katz*
Alexandre Lecarme*
Adam Esbensen*
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Lawrence Wolfe
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James Orleans*
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flutes

Elizabeth Ostling
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clarinets

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trombones

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HAPPY 125TH, BOSTON POPS!

"Celebrating its 125th anniversary this spring, the Boston Pops Orchestra performs the best music of the past and present, appealing to the widest possible audience with a broad spectrum of styles, from jazz to pop, indie rock to big band, film music to the great American songbook, and Broadway to classical, making it the perfect orchestra for people who don't know they like orchestras!"

—Keith Lockhart

Affectionately known as "America's Orchestra," the Boston Pops is the most-recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. With the 125th anniversary season, the Boston Pops reaches a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its

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Keith Lockhart conducting the Pops' Fourth of July concert on the Esplanade (left)
Arthur Fiedler, conductor of the Boston Pops from 1930 to 1979 (center)
John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class (right)
The header of a program from the first season of "Promenade Concerts" (bottom)

establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians.

The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most-recorded orchestra in history—including the first orchestral recording to sell

A crayon portrait from 1911 by John Singer Sargent of Boston Symphony/Boston Pops founder, Henry Lee Higginson (top)
Arthur Fiedler and the Boston Pops Orchestra at Symphony Hall in the 1970s (bottom)

more than a million copies—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 45 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams, this year marking his 30th anniversary with the Pops, also brought a bit of Hollywood to the Pops stage, with special appearances

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The American, Puritanos Finos ..... 15c., 2 for 25c.
The American, Concha Fina Especial ..... 10c., 3 for 25c.
The American, Perfecto Fino ..... 20c., 3 for 50c.
Knight Tempter, Puritanos Finos ..... 15c., 2 for 25c.
Garcia, D. F. & Co., Conchas Especiales ..... 10c. each

From Estabrook & Eaton:
Marguerite, Conchas ..... 10c., 3 for 25c.
Union League Club, Rockefellers ..... 10c., 3 for 25c.
El Principe de Gales, Londres Grande (All Havana) ..... 10c. straight
Salerosa, Ideals ..... 10c. straight
E. & E., Invincibles ..... 15c., 2 for 25c.
Manuel Garcia, Stilettos (Imported) ..... 15c., 2 for 25c.
Bock & Co., Especiales de E. & E. (Imported) ..... 20c., 5 for $1.00

From S. S. Pierce Co.:
El Roble Conchas Especiales ..... 10c., 3 for 25c.
Buscador Rothschild ..... 15c., 2 for 25c.
Pembina Bonquet ..... 10c., 3 for 25c.
Overland Perfecto ..... 15c., 2 for 25c.
Manuel Garcia Regalia Chiquita ..... 15c., 2 for 25c.
Iberia Bachelor ..... 15c., 2 for 25c.
Iberia Claveles ..... 15c. straight
Cosmopolitana Perfecto Extra ..... 25c. "
El Blason Bouquet Extra ..... 20c., 3 for 50c.
Iberia Mercedes ..... 20c., 3 for 50c.
Iberia Americanas ..... 25c.
Iberia Regalia Fina Especial ..... 20c., 3 for 50c.
Punch Perfectos ..... 25c.

From C. P. Perkins & Co.:
Ginita Deliciosos Extra ..... 10c., 3 for 25c.
Matilde Londres Fino (All Havana) ..... 10c. each
Matilde Rothschilds Extra (All Havana) ..... 15c., 2 for 25c.
Matilde Perfecto Fino (All Havana) ..... 20c., 3 for 50c.
Otero Brevas (All Havana) ..... 15c., 2 for 25c.
Elena Puritanos ..... 15c. each
Monte Rosa Violetas ..... 20c. each

Sweet Caporal Cigarettes (Twenties) 15c.
Egyptian Delties, No. 1 (Pkgs. of 10) 35c.
" " " 3 " 25c.
" " " 3, Cork Tip" 25c.
Mah Mal No. 5 ..... 15c.
Mah Mal No. 3 ..... 25c.

Mogul Extra ..... (Packages of 10) 20c.
" Cork Tip " 20c.
Mogul ..... " 15c.
" Cork Tip ..... " 15c.
Mah Mal No. 1 ..... 30c.
Mah Mal Gold Tip ..... 25c.

PATRONS WILL PLEASE PAY WAITERS.

To secure satisfactory service, patrons are URGED by the Management to report PROMPTLY any inattention. Complaints made so late that patrons cannot recall either the number of the table or the waiter are obviously useless.

LIST OF DRINKS

SCHLITZ BREWING CO., Milwaukee Beer on draught 10
BERGNER & ENGEL Philadelphia Ale on dranght 10
Claret 15
Rhine Wine 15
Claret Punch 20
Claret Cobbler 20
Rhine Wine Cobbler 20
Plain Soda 10
Plain Lemonade 10

Lemonade with Wine 15
Soda Lemonade 15
Soda Lemonade with Wine 20
Egg Lemonade 20
White Rock Lemonade 15
Apollinaris Lemonade 20
Pureoxia Soda Lemonade 15

FOREIGN AND DOMESTIC ALES AND LAGER BEER.

	PT.
Bass & Co.'s Pale Ale (Foster's Bottling)	25
Bass & Co.'s Pale Ale, White Label	25
" " " " Dog's Head	25
Van Nostrand's P. B. Ale	20
Gninness' Stout	25
Muir's Scotch Ale	25
Pilsener Beer	25
Culmbacher Beer	25
Schlitz Milwaukee Beer	20
Schlitz Milwaukee Export Beer	25
Schlitz Milwaukee Pale Beer	25
Schlitz Milwaukee Dark Beer	25
Boston Club Lager (Van Nostrand)	20
Anheuser Beer (Anheuser-Busch Brew. Ass'n)	20
Norfolk Cabinet Beer	20

	PT.
Original Bndweiser Beer (Anheuser-Busch Brew. Ass'n)	25
Tannhaeuser Export Beer (Brewery Bottling)	20
St. Louis A. B. C. Bohemian Beer	20
King's Bohemian Beer	20
Red Fox Ale	20
Frank Jones India Pale Ale	20
Frank Jones Homestead Ale	20
Ginger Ale (C. & C.)	25
Schweppe's Ginger Ale	25
S. S. Pierce's Cider ... Half Pints	15
Tally Ho Ginger Ale	15
Gosman's Sarsaparilla	15
Gosman's Ginger Ale	15
Pureoxia Dry Ginger Ale ... Pints	15
Pureoxia Dry Ginger Ale, Half Pints	10

RHINE WINES.

	QT.	PT.
Table Wine	1.00	
Zeltinger (Moselle), 1895 (D. Lieben & Co.)	1.50	.75
Niersteiner, 1893 (D. Lieben & Co.)	1.50	.75
Liebfraumilch, 1893 (D. Lieben & Co.)	2.00	
Johannisberger Cabinet, Yellow Seal, 1886 (D. Lieben & Co.)	2.50	
Sparkling Hock (D. Lieben & Co.)	2.50	1.25
Sparkling Moselle (D. Lieben & Co.)	2.50	1.25
Baron R. de Luce Sparkling Dry Comet	3.00	1.50
Inglenook Hock (Codman & Hall Co.)	1.00	.60
Zeltinger (Moselle), Saarbachs	1.50	.75
Liebfraumilch "	2.00	1.00
Asmannhauser Red Sparkling	2.50	1.25
Rudesheim (Deinhard & Co.)	1.50	.75
Nierstei-ner Riesling (Deinhard & Co.)	1.50	.75

CLARETS.

	QT.	PT.
Ordinaire	.80	.40
Inglenook Claret, Black Letter Label (Codman & Hall Co.)	.75	.40
Inglenook Extra Table Claret, Red Letter Label (Codman & Hall Co.)	1.00	.60
Medoc (N. Johnston & Sons) (Codman & Hall Co.)	1.00	.60
Chateau d'Arsac (Codman & Hall Co.), 1893	1.50	.75
St. Julien, Barton et Guestier (Codman & Hall Co.)	1.50	.75
Pontet Canet (Genoud, Pere et Fils, Bordeaux)	1.25	.75
Medoc Magnum* (A. de Luze & Fils), 1893	1.00	.50
Pontet Canet (A. de Luze & Fils), 1895	1.50	.75
Chateau La Rose (A. de Luze & Fils), 1895	2.00	1.00
Chateau Lafite (A. de Luze & Fils), 1895	2.50	

SAUTERNES.

	QT.	PT.
Inglenook Santerne (Codman & Hall Co.)	.75	.40
Haut Sauterne, Barton et Gnestier (Codman & Hall Co.)	2.00	1.00
Sauterne, Barton et Gnestier (Codman & Hall Co.)	1.25	.65
Haut Sauterne (Genond, Pere et Fils, Bordeaux)	1.25	.75
Barsac (A. de Luze & Fils), 1881	1.00	.50
Sauterne (A. de Luze & Fils), 1893	1.50	.75
Haut Sauterne (A. de Luze & Fils), 1878	2.00	1.00

MINERAL WATERS.

	QT.	PT.
White Rock Water ... Splits	.10	
White Rock Water	.35	.20
Apollinaris	.35	.20
Apollinaris ... Splits	.10	
Pureoxia Siphons of Seltzer		.20
Pureoxia Siphons, Carbonic		.20
Pureoxia Club Soda		.20

A Pops menu from 1901, the first Symphony Hall season

by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,200 Boston Pops concerts, **Keith Lockhart** (1995-present) is now in his sixteenth season as Boston Pops Conductor. In response to the ever-diversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 67 television shows, led 33 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded eleven albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast (on CBS Television) of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings, now numbering four: *Sleigh Ride*, *America*, *Oscar & Tony*, and *The Red Sox Album*. He led the Pops for Chris Botti's *In Boston* CD and DVD, featuring special guests Sting, John Mayer, Josh Groban, Yo-Yo Ma, and Steven Tyler. The recording received multiple Grammy nominations and the television special aired on PBS stations nationally. Mr. Lockhart has also led the Boston Pops at several high profile sports events, including the pre-game show of NFL's Super Bowl XXXVI with the New England Patriots, the national anthem for the 2008 NBA Finals with the Boston Celtics, and the opening game of MLB's 2007 World Series, at Fenway Park with the Boston Red Sox.

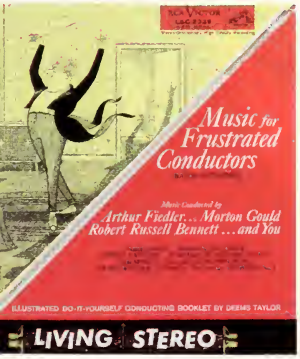
The 125th anniversary season of the Boston Pops opens with a gala concert featuring multiple Tony Award-winner Idina Menzel, the inimitable Doc Severinsen, who holds the distinction of having performed under the batons of Arthur Fiedler, John Williams, and Keith Lockhart, and the world premiere of "The Beatles Rock Band Sing Along," a collabo-

John Williams with director Steven Spielberg and violinist Itzhak Perlman during recording sessions for the soundtrack of Schindler's List (left)

Keith Lockhart, the twentieth Boston Pops conductor (right)

ration with Harmonix, MTV, and Apple Records. In addition to the world premiere of "The Dream Lives On," the new work in honor of the Kennedy brothers, the season will mark the 10th anniversary of the popular radio and TV show *From the Top*; focus on esteemed artists Dave Brubeck, Kelli O'Hara, Jason Danieley, and Maureen McGovern; and honor the legacies of musical titans Ray Charles, Duke Ellington, Cole Porter, and Rodgers and Hammerstein. Daniel Bernard Roumain, who in concert melds his classical music roots with his own Haitian-American cultural references and vibrant musical imagination, and Ozomatli, the Grammy-winning, genre-defying sensation, join the orchestra for programs that continue the Pops tradition of showcasing the best and brightest new talent on the musical scene today. Returning to the Pops schedule are the legendary "Hooray for Hollywood" series with John Williams, and Gospel Night with Charles Floyd. To bring the 125th season to a close, the Boston Pops presents one of this country's greatest living legends—the incomparable Arlo Guthrie. Other highlights include a documentary, entitled *America's Orchestra: Celebrating 125 Years of the Boston Pops*, to air on PBS this spring, a national contest to win a trip to Boston's famous Fourth-of-July celebration, and several free outdoor concerts, details of which are available at bostonpops.org/125.

As Keith Lockhart sums up, "We hope that the upcoming Boston Pops season reflects the Pops' diversity of repertoire and gives the audience a glimpse into the storied history of this distinctively Boston creation—one of our country's greatest cultural treasures, as vibrant today as it was when it was founded in 1885."



Natalie Cole joined Keith Lockhart and the Boston Pops Orchestra for Opening Night at Pops 2008 (top)
Covers from albums made by the Boston Pops, the most-recorded orchestra in history: 1959 (left), 1980 (center), and 2009 (right)

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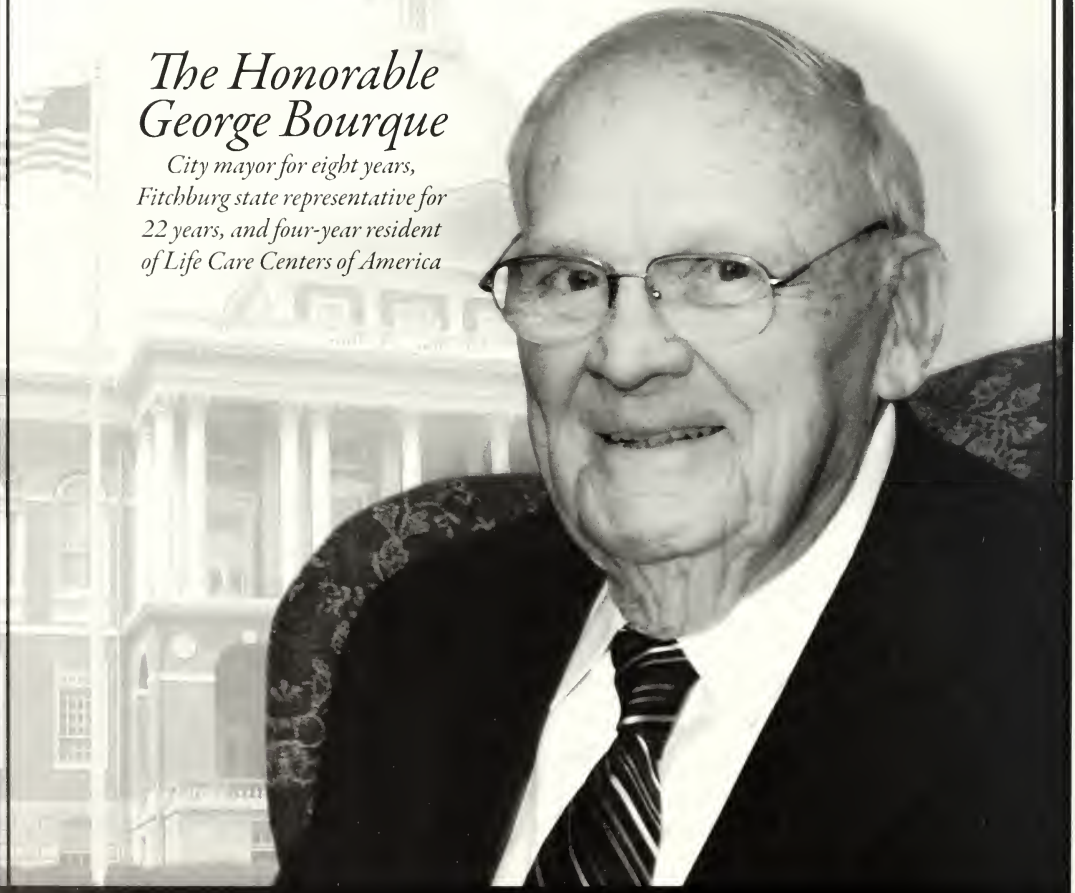

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

first violins

Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Sandra Kott
Cynthia Cummings
Dianne Pettipaw
Gerald Mordis
Paul MacDowell
James Orent
Maynard Goldman

second violins

Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Pattison Story
Dorothy Han
Melissa Howe
Stacey Alden
Julie Leven
Kay Knudsen

violas

Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Donna Jerome
David Feltner
Barbara Wright
Lisa Suslowicz

cellos

Ronald Lowry
Theresa Borsodi
Andrew Mark
William Rounds
Kevin Crudder
Jennifer Lucht
Toni Rapier
Eugene Kim

basses

Robert Caplin
Barry Boettger
Gregory Koeller
Elizabeth Foulser
Joseph Holt
George Speed

flutes

Renee Krimsier
Whitney Pencina

piccolo

Linda Toote

oboes

Laura Ahlbeck
Andrew Price

english horn

Barbara LaFitte

clarinets

Ian Greitzer
Aline Benoit

bassoons

Ronald Haroutunian
Suzanne Nelsen

horns

Kevin Owen
Richard Menaul
Michelle Perry
Thomas Haunton

trumpets

Bruce Hall
Gregory Whitaker
Richard Kelley
Steven Emery

trombones

Hans Bohn
Alexei Doohovskoy

bass trombone

Douglas Yeo

tuba

Gary Ofenloch

timpani

Richard Flanagan

percussion

James Gwin
Dean Anderson
Neil Grover
John Tanzer

harp

Ina Zdorovetchi

piano

Bob Winter

librarians

Marshall Burlingame
William Shisler
John Perkel

personnel managers

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

stage manager

John Demick

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

THE BOSTON POPS ESPLANADE ORCHESTRA

Tuesday evening, June 15, 2010, at 8

EMIL DE COU conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

The Joseph McNay Concert

RODGERS & HAMMERSTEIN AT THE MOVIES

ROBERT OSBORNE, host

ACT I

OKLAHOMA!
Main Title
Oh, What a Beautiful Mornin'
The Surrey with the Fringe on Top
Oklahoma!

CAROUSEL
Waltz
If I Loved You
June Is Bustin' Out All Over

SOUTH PACIFIC
Overture
There Is Nothin' Like a Dame
Some Enchanted Evening
Dites-moi

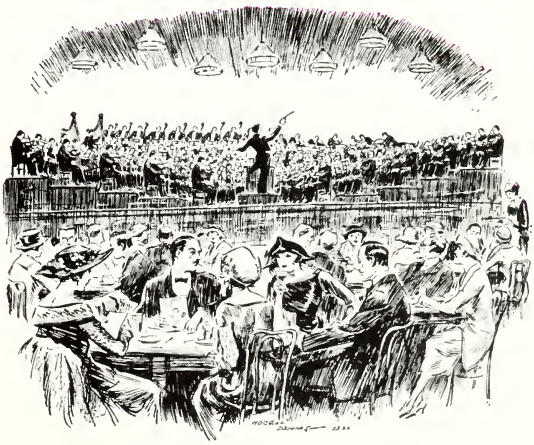
INTERMISSION

ACT II

THE KING AND I
Titles and March of the Siamese Children
Getting to Know You
Shall We Dance

STATE FAIR
It's a Grand Night for Singing

THE SOUND OF MUSIC
Austrian Hills
The Sound of Music
Main Titles
Do-Re-Mi
So Long, Farewell
Climb Ev'ry Mountain



The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Hundred Club of Massachusetts, Inc.; Burlington Recreation Dept.; Union Congregational Church; Castle Island Association; Bridgewater Savings Bank; OES Stargazers; Medfield Council on Aging

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

THE BOSTON POPS ESPLANADE ORCHESTRA

Wednesday evening, June 16, 2010, at 8

EMIL DE COU conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

This evening's performance is sponsored by UBS.

RODGERS & HAMMERSTEIN AT THE MOVIES

ROBERT OSBORNE, host

ACT I

OKLAHOMA!
Main Title
Oh, What a Beautiful Mornin'
The Surrey with the Fringe on Top
Oklahoma!

CAROUSEL
Waltz
If I Loved You
June Is Bustin' Out All Over

SOUTH PACIFIC
Overture
There Is Nothin' Like a Dame
Some Enchanted Evening
Dites-moi

INTERMISSION

ACT II

THE KING AND I
Titles and March of the Siamese Children
Getting to Know You
Shall We Dance

STATE FAIR
It's a Grand Night for Singing

THE SOUND OF MUSIC
Austrian Hills
The Sound of Music
Main Titles
Do-Re-Mi
So Long, Farewell
Climb Ev'ry Mountain

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Land Cruise, Inc.; Rossetti-Cowan Senior Center; York County Retired Teachers' Association; Harvard University Outings and Innings; Marty's Tours; Londonderry Rotary Club; Brooksby Village; Harvard Macy Institute

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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

THE BOSTON POPS ESPLANADE ORCHESTRA

Thursday evening, June 17, 2010, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

THE ARLO GUTHRIE SERIES IS SPONSORED BY NEW ENGLAND COFFEE

Hoe Down, from *Rodeo* — Copland

Excerpts from *Appalachian Spring* — Copland

Travels in Time for Three (Boston premiere) — C. Brubeck
TIME FOR THREE: ZACHARY DE PUE, VIOLIN
NICOLAS KENDALL, VIOLIN • RANAAN MEYER, DOUBLE BASS

Commissioned by Youngstown Symphony Orchestra, Boston Pops Orchestra, Anchorage Symphony Orchestra, Indianapolis Symphony Orchestra, Wichita Symphony Orchestra, Portland Symphony Orchestra, IRIS Orchestra, and Colorado Music Festival; premiered by Youngstown Symphony Orchestra, March 20, 2010, Randall Craig Fleisher, Music Director

INTERMISSION

Presenting
ARLO GUTHRIE
Solo Reunion Tour—Together At Last

John Nardolillo, music director
The Burns Sisters: Annie, Marie, and Jeannie, backing vocals

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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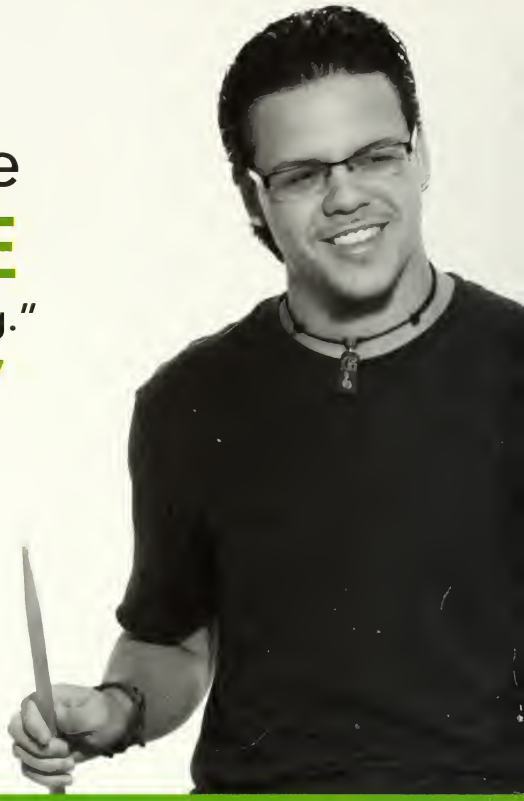
The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Tri-County Technical College; Harvard University Outings & Innings

"This experience
TAUGHT ME
that I can achieve anything."
— Gustavo Hernandez, age 17



DEFINING MOMENTS

Music has the power to transform young lives. The Fidelity FutureStage® arts education program helps public school students achieve their potential on stage—and in life.

We congratulate the 2009 Music Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

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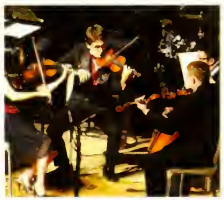
Gustavo performing with the Boston Pops, May 20, 2009

2009 FIDELITY FUTURESTAGE MUSIC COMPETITION WINNERS

AnJalique Perry
Roland Hayes School

Gustavo Hernandez,
Max Ridley, Chris Juris
Boston Arts Academy

Chris Middleton
Boston Latin School



B. Kim, Tadesh Inagaki,
Christopher Nguyen,
Allyn Hayes McCourt
Boston Latin School

The 2010 Music Competition winners will perform with the Boston Pops on May 26, 2010.

For more information on FutureStage, visit www.futurestage.com

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Friday evening, June 18, 2010, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

THE ARLO GUTHRIE SERIES IS SPONSORED BY NEW ENGLAND COFFEE

Hoe Down, from *Rodeo* — Copland

Excerpts from *Appalachian Spring* — Copland

Travels in Time for Three — C. Brubeck
TIME FOR THREE: ZACHARY DE PUE, VIOLIN
NICOLAS KENDALL, VIOLIN • RANAAN MEYER, DOUBLE BASS

Commissioned by Youngstown Symphony Orchestra, Boston Pops Orchestra, Anchorage Symphony Orchestra, Indianapolis Symphony Orchestra, Wichita Symphony Orchestra, Portland Symphony Orchestra, IRIS Orchestra, and Colorado Music Festival; premiered by Youngstown Symphony Orchestra, March 20, 2010, Randall Craig Fleisher, Music Director

INTERMISSION

Presenting
ARLO GUTHRIE
Solo Reunion Tour—Together At Last

John Nardolillo, music director
The Burns Sisters: Annie, Marie, and Jeannie, backing vocals

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Music Celebrations International; Dover High School Music Dept.; PRIM&R

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

THE BOSTON POPS ESPLANADE ORCHESTRA

Saturday evening, June 19, 2010, at 8

KEITH LOCKHART conducting

125TH ANNIVERSARY CELEBRATION

SEASON SPONSORED BY FIDELITY INVESTMENTS

Perspecta Trust is proud to support the Boston Pops as a BSO Business Partner

ARAM DEMIRJIAN CONDUCTING

Overture to *Candide* — Bernstein

Hayr Mer — Yekmalian-Gregorian

KEITH LOCKHART CONDUCTING

National Emblem March — Bagley

Bugler's Holiday — Anderson
Forgotten Dreams — Anderson
The Typewriter — Anderson
Film by Dick Bartlett and Susan Dangel

Hoe Down, from *Rodeo* — Copland

INTERMISSION

Presenting
ARMEN BABAKHANIAN

Rhapsody in Blue — Gershwin

Allegro Brillante, from Piano Concerto in D-flat, Opus 38 — Khachaturian

INTERMISSION

Main Title from *Star Wars* — Williams

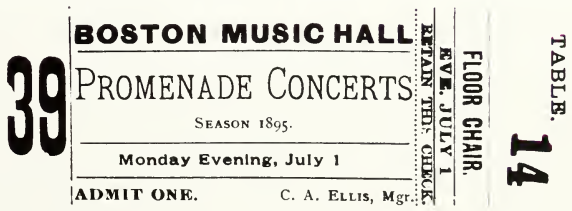
Flying Theme from *E.T. the Extra-Terrestrial* — Williams

Presenting

DANIEL BERNARD ROUMAIN (DBR)

Woodbox Violin Concerto (world premiere) — Roumain
Commissioned by the Boston Pops, Keith Lockhart, Conductor

The Beatles Rock Band Sing-Along — arr. Hollenbeck
Sergeant Pepper's Lonely Hearts Club Band—
A Little Help from My Friends—Twist and Shout—Yellow Submarine
Animation by Harmonix Music Systems, Inc.



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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Friends of the Armenian Culture Society, Inc.; Agassiz Village; Brandeis University; USJB Council #12; New England Specialty Tours; Tour Busters; Weathervane Condo Association; Carlisle Congregational Church; Friends of St. Peter's Community; Regional Office Adult Group; The Lane & Tully Families; Marquette University Club of Boston

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART | Conductor
JOHN WILLIAMS | Laureate Conductor
125th Season, 2010

KEITH LOCKHART conducting

Sunday afternoon, June 20, at 3 pm

Please note the pianists in *Carnival of the Animals* at today's concert are Vytas Baksys and Jonathan Bass (biography on reverse).

Carnival of the Animals Cast

LEADS: Philip Isaac Bergman • Rebecca Byrd • Michael Costello • Carina Fish • Olivia Harris • Andrew Heath • Emily Heath • Patricia Mawn-Mahlau • Regina O'Brien • Justin Villalta • Elizabeth Webber

FOLLOWERS: Ashley Almeda • Arthur Almeda • Alexander Borkland • Henry Bradway • Rabkwan Chaimattayompol • Hazel Collier • Aida Marie Costa • Jack Dinsmore • Maia Foley • Maddie Genis • Sebastián Graber-Adamsons • Ian Hendrix • Rachel Hendrix • Lindsay Hendrix • Mallory Hobson • Victoria Milun • Adah Nordan • Abigail Nordan • Cameron Pagnani • Tessa Renyi • Jayson Robbins • Graham Schwendt • Isaac Stella • Julia Toler • Megan Toler • Jane Yannis • Jonathan Yannis

VITAS BAKSYS

Pianist Vytas J. Baksys is an active freelance collaborator performing in a variety of recitals, competitions, and other musical settings employing various styles and genres throughout North America, Europe, and Asia. Since 1989 he has been the faculty pianist of the Fellowship Conducting Program at Tanglewood. He is a frequent keyboardist with the Boston Symphony and Boston Pops orchestras, has performed on several occasions with the Boston Symphony Chamber Players, and works with such other area ensembles as the Boston Secession, Concord Chamber Music Society, South Coast Chamber Music Society, and the Rivers School Conservatory. Of Lithuanian descent, Mr. Baksys is a graduate of the New England Conservatory of Music and State University of New York at Stony Brook. He has participated in recordings for RCA, CRI, Golden Crest, Sony Classical, Deutsche Grammophon, Warner Brothers, Nonesuch, and BSO Classics.

DBR will be signing CDs during the intermission of today's concert, at the Symphony Shop in the Cohen Wing of Symphony Hall.

Jonathan Bass

Pianist Jonathan Bass appears frequently throughout the United States as soloist and chamber musician. He has appeared as concerto soloist with many orchestras, including the Boston Pops at Symphony Hall, the North Carolina Symphony at the Appalachian Summer Festival, and the Rhode Island Philharmonic. He gave his New York debut at Weill Hall as first prize-winner of the 1993 Joanna Hodges International Piano Competition, and has performed in Boston, Chicago, Cleveland, Indianapolis, Miami, Palm Desert, San Antonio, San Jose, Sedona, St. Paul, Tulsa, Washington, D.C., and many other American cities as well as in Calgary, Mallorca, Moscow, Tel Aviv, and Warsaw. He has been featured on National Public Radio's "Performance Today," the McGraw-Hill Artists Showcase on WQXR in New York, and frequently on WGBH in Boston. Collaborative highlights include a guest appearance with the Boston Symphony Chamber Players at Ozawa Hall at Tanglewood, and recitals with violinist Joseph Silverstein in Salt Lake City and in Boston's Jordan Hall. He has performed extensively as the pianist of the Walden Chamber Players, founded in 1997. Playing orchestral keyboard for the Boston Symphony Orchestra, he has performed at Symphony Hall, Carnegie Hall, Tanglewood, and on two European tours. His other awards include first prize in both the American Pianists Association Competition and the American National Chopin Competition. Jonathan Bass holds bachelor's and master's degrees from the Juilliard School, and a doctor of music degree from the Indiana University School of Music, where he was a student of and teaching assistant to Menahem Pressler of the Beaux Arts Trio. He was Piano Chair of the Boston University School of Music from 2006 to 2008. A faculty member at the Boston Conservatory since 1993, he was appointed Chair of the Piano Department in 2008. He also teaches in the Division for Preparatory and Continuing Education at New England Conservatory.

DBR will be signing CDs during the intermission of today's concert, at the Symphony Shop in the Cohen Wing of Symphony Hall.

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Sunday afternoon, June 20, 2010, at 3

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DANIEL BERGER-JONES, NARRATOR

Flying Theme from *E.T. the Extra-Terrestrial* — Williams

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DANIEL BERNARD ROUMAIN (DBR)

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Commissioned by the Boston Pops, Keith Lockhart, Conductor

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Sergeant Pepper's Lonely Hearts Club Band—
A Little Help from My Friends—Twist and Shout—Yellow Submarine
Animation by Harmonix Music Systems, Inc.

INTERMISSION

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"CARNIVAL OF THE ANIMALS"

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designed to invite children's active participation
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Le carnaval des animaux (Carnival of the Animals) — Saint-Saëns

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EMIL DE COU

Since his debut at Wolf Trap in 2000, National Symphony Associate Conductor Emil de Cou has participated in a wide range of NSO events. He formally joined the National Symphony conducting staff in 2002, and has spent five seasons as NSO @ Wolf Trap Festival Conductor. In that capacity, he leads several NSO concerts at Wolf Trap and acts as a spokesperson for the overall summer season. He has also led the Labor Day Weekend Capitol Concerts on the West Lawn of the United States Capitol annually since 2002. Mr. de Cou has appeared as guest conductor with many leading orchestras, including those of Philadelphia, Chicago, Houston, Saint Louis, Detroit, Montreal, Minnesota, Denver, Portland, and San Francisco, where he also served as Principal Pops Conductor. He is making a return Boston Pops appearance, having previously led the orchestra in May 1998. He was acting music director for the San Francisco Ballet and conductor of the American Ballet Theatre for eight seasons, conducting performances at Lincoln Center as well as national and international tours, and a performance of the ballet *Othello* that was aired on PBS's "Great Performances." The soundtrack, by Academy Award-winning composer Elliot Goldenthal, was recorded by Mr. de Cou for Varese Sarabande; among his other recordings is a disc entitled "Debussy Rediscovered" (Arabesque), which includes previously unrecorded Debussy works. De Cou made his Carnegie Hall debut as guest conductor for the New York Pops, and also appeared at the gala tribute to Beverly Sills at Lincoln Center with the Orchestra of St. Luke's. His innovative concerts at the Wolf Trap Pavilion have included the first screenings of *The Wizard of Oz* featuring the score performed with live orchestra, the first-ever live Twitter program notes (Beethoven's *Pastoral* Symphony), and a live in-time podcast for a concert called "Fantastic Planet." In 2008 he conducted the first performance of "Rodgers & Hammerstein at the Movies." As part of his work as musical consultant for NASA, he has conducted several successful collaborations with the nation's space agency, most recently "Salute to Apollo, the Kennedy Legacy" at the Kennedy Center in honor of the 40th anniversary of the moon landing. The sold-out, multimedia performance

included film excerpts, narration by Buzz Aldrin, and performances by Denyce Graves, Chaka Khan, and the U.S. Army Chorus. This year Mr. de Cou conducts a multimedia concert to commemorate the 20th anniversary of the launching of the Hubble Space Telescope. In 1985 he was hired by Mikhail Baryshnikov to be the conductor of the American Ballet Theatre, later joining the staff of the San Francisco Ballet; he ended his tenure there as music director in 1998. He has also worked with the New York City Ballet, National Ballet of Canada, Pacific Northwest Ballet, and Suzanne Farrell Ballet, among others. Born in Los Angeles, Emil de Cou studied with Daniel Lewis at the University of Southern California. He was the subject of a documentary on National Public Radio and was chosen from 200 candidates to study in Leonard Bernstein's master class at the Hollywood Bowl. He makes his home in San Francisco.

ROBERT OSBORNE

As primetime host and anchor of Turner Classic Movies (TCM) since its launch in 1994, Robert Osborne brings viewers into the world of classic Hollywood, providing insider information, facts, and trivia about TCM movie presentations. His specials for the network include "Private Screenings," hour-long interviews with such Hollywood luminaries as Shirley MacLaine, Lauren Bacall, Angela Lansbury, James Garner, Jane Fonda, Sidney Lumet, Norman Jewison, and Tony Curtis. He also hosts TCM's "Guest Programmer" series, in which he has been joined in introducing movie line-ups by an eclectic mix, including David Mamet, Mia Farrow, Martha Stewart, Whoopi Goldberg, Tom Ford, Liz Smith, Bill Cosby, Donald Trump, James Elroy, Evander Holyfield, Danny DeVito, Renée Fleming, Gore Vidal, and Kermit the Frog. With Alec Baldwin, Osborne also co-hosts TCM's "Essentials" series, a weekly look at movies he and Alec consider essential viewing. Osborne is also well known as a columnist and critic. Thanks to a series of books he has written on the subject of Hollywood's annual Academy Awards, he is known as the official biographer of Oscar. His latest book, *80 Years of the Oscar*, written at the request of the Academy of Motion Picture Arts and Sciences, has been called "the most comprehensive and definitive book ever done on the subject." Osborne has also appeared as a host-moderator with the National Symphony Orchestra, the Hollywood Bowl Orchestra, and the Atlanta Symphony Orchestra and has hosted events in venues including New York's Radio City Music Hall,

Town Hall, City Center, Alice Tully Hall, the Museum of Modern Art, and Jazz at Lincoln Center; Grauman's Chinese Theatre in Los Angeles and the Academy's Samuel Goldwyn Theatre; Wolf Trap in Vienna, Virginia; Chastain and the Verizon Amphitheatre in Atlanta; and the National Archives in Washington, D.C. This season he appears with the Boston Pops in Boston and with John Williams at Tanglewood, and returns to the Hollywood Bowl. Osborne has received a star on the Hollywood Walk of Fame and a special award from the National Board of Review for his contributions as a film historian. Born in Colfax, Washington, Robert Osborne graduated from the University of Washington's School of Journalism, appearing in local plays in his non-study hours. He eventually went to Hollywood as an actor and soon after was signed to a contract by Lucille Ball and Desi Arnaz for their Desilu studios. It was Lucy who encouraged him to pursue writing. In 1977 Osborne joined the staff of *The Hollywood Reporter* and six years later began writing the paper's influential "Rambling Reporter" column. Other positions include on-air entertainment reporter for the nightly news on KTTV in Los Angeles, the *CBS Morning Program*, and regular host of The Movie Channel cable network. Former president of the Los Angeles Film Critics Association (LAFCA), he has been a frequent guest on *Good Morning America* and other network shows; was twice a CableACE nominee for his "Osborne Report" segments for The Movie Channel; and was nominated for an Emmy as Best Host/Moderator.

essa Briceño-Scherzer

TIME FOR THREE

The groundbreaking trio Time for Three—Zachary (Zach) De Pue, violin; Nicolas (Nick) Kendall, violin; and Ranaan Meyer, double bass—transcends traditional classification, with elements of classical, country western, gypsy, and jazz idioms forming a blend all its own. What started as a trio of musicians who played together for fun while students at Philadelphia's Curtis Institute for Music evolved into Time for Three, or Tf3 for short. The ensemble gained instant attention in July 2003 during a lightning-induced power failure at Philadelphia's Mann Music Center. While technicians attempted to restore onstage lighting, Ranaan and Zach, who were both performing with the Philadelphia Orchestra, played an impromptu jam session to the delight of the crowd. Tf3 draws from the members' differing musical backgrounds, performing its own

ABOUT "TRAVELS IN TIME FOR THREE"

Travels in Time for Three was created to feature the unique talents of three remarkable young musicians who are at the top of their game. It was tailor-made for the versatile musicians in "Time For Three" and embraces many musical genres from Jazz to Country, Funk to Classical, and even some Gospel! The common thread throughout the movements and the various styles is the main theme, which reappears in many guises. This theme came to me as I was riding a train to Philadelphia last year to work with the group. Nick, Zach, Ranaan and I had several jam sessions which I recorded and which gave me a sense of what musical directions Tf3 wanted to explore. The "train" theme stuck and in the first movement you will hear it in its original jazzy style transform through a series of musical adventures to a melodic return in a very Baroque presentation. Moving so quickly from the 1700s to the 21st century the piece conveys the feeling that the musicians are "musical time travelers," hence the title *Travels in Time for Three*. The next movement, "Suspended Bliss," conveys a sense of longing in a string-dominated Adagio.

In the last movement, "Clouseau's Mardi Gras," I made the note "Misterioso Burlesco" in the score as this movement takes the audience on a humorous ride from a sneaky Mancini-influenced opening, to a Cajun fiddle/Mardi Gras Funk parade, to a Gospel Funk Country groove in 7/4 complete with blazing fiddles on top that matches the intensity of rock and roll. After individual cadenzas, the entire piece climaxes into a fast 7/8 version of the original theme. This serves as a vehicle to propel the celebratory music to an exciting conclusion.

A total of eight orchestras form the commissioning group presenting *Travels in Time for Three* in its premiere season. I am grateful for the leadership and vision of Maestros Keith Lockhart and Randall Fleischer who had the idea that I would be the right composer to create a piece for this trio of young virtuosos.

—Chris Brubeck
June 2010

arrangements of traditional repertoire as well as Ranaan Meyer's original compositions. The group has performed at the Mann Music Center, the Kennedy Center in Washington, D.C., and Joe's Pub in New York, and has performed original works with over 60 orchestras. The group recorded the soundtrack to the History Channel's *The Spanish-American War*; in January 2010, on the E1 Music (formerly Koch) label, released its third CD, *3 Fervent Travelers*, which follows *Time for Three* (2002) and *We just burned this for you!* (2006). In addition, Time for Three has made a selection of its music available for digital download. The ensemble has begun a major commissioning program to expand its unique repertoire, including a new work written by Jennifer Higdon, premiered in six performances by Tf3 with the Philadelphia Orchestra and Christoph Eschenbach in January 2008, and works by Chris Brubeck and William Bolcom. Other highlights of past seasons include performances at the Beethoven Society in Washington, D.C.; Cerritos Center in Los Angeles; Joanne Woodward's Westport Playhouse; the Philadelphia Folk Festival; Wyoming's Grand Teton Music Festival; and Chicago's "Music in the Loft" series. The trio has also participated in educational residencies and outreach concerts. Time for Three has been seen and heard frequently on various television and radio broadcasts throughout the country, and was featured in a documentary film about Philadelphia's Rittenhouse Square directed by Robert Downey, Sr. During the 2009-10 season Time for Three appears with the Baltimore Symphony Orchestra under Marin Alsop; the Fort Worth Symphony under Miguel Harth-Bedoya; the Boston Pops under Keith Lockhart; and the Indianapolis Symphony Orchestra. Also this season, the group begins a multi-year residency with the Indianapolis Symphony and makes its Carnegie Hall debut on the Family Concert Series.

Zach De Pue, who in 2007 was appointed concertmaster of the Indianapolis Symphony Orchestra, graduated in 2002 from the Curtis Institute of Music, and attended the Cleveland Institute of Music. He made his solo debut with the Toledo Symphony Orchestra in 1994 and performed as soloist with the World Youth Symphony Orchestra in 1995. Mr. De Pue has performed at the Isaac Stern Music Workshop; the Angel Fire, La Jolla and Sarasota music festivals; and at the Chautauqua Institution and Interlochen Arts Academy. **Nick Kendall** studied at the Curtis Institute with Victor Danchenko. As a teacher, he utilizes elements from both classical and non-traditional repertoire in his workshops. Career highlights include performances with Israel's Jerusalem Symphony; an acclaimed Philadelphia recital debut under the auspices of Astral Artistic Services; a quartet performance at Carnegie Hall; performances as a member of the Astral Trio at both the Los Angeles Chamber Music Festival and at the Kimmel Center's Verizon Hall; and a guest artist appearance on tour with the Metamorphosen Chamber Orchestra. **Ranaan Meyer** attended the Manhattan School of Music and graduated from Curtis in 2003. Increasingly in demand as a composer, he has created new works for Tf3 as well as for other ensembles and for solo bass. All of his commissions have been expedited through the American Composers Forum. Also an accomplished jazz musician and an avid teacher, he recently started a new group consisting of piano, guitar, and bass in collaboration with his mother, Norma Meyer, and the guitarist Shawn Qaissaunee.

ARLO GUTHRIE

Folk music icon Arlo Guthrie is a legendary artist who shares timeless stories and unforgettable classic songs as he carries on the Guthrie Family legacy. Both a singer-songwriter and social commentator, he left the major record label system in 1983 and launched own label, Rising Son Records. Currently operated by his two daughters Annie and Cathy Guthrie, Rising Son debuted with the release of Arlo's *Someday* (1986) and houses Arlo's complete catalogue as well as albums by Pete Seeger & Arlo Guthrie, Sarah Lee Guthrie & Johnny Irion, Abe Guthrie and his band Xavier, Folk Uke (Cathy Guthrie and Amy Nelson, daughter of Willie Nelson), plus the soundtrack to *Woody Guthrie Hard Travelin'* and a tribute CD to the influential banjo player Derroll Adams. *In Times Like These* (2007) features Arlo alongside the University of Kentucky Symphony Orchestra and marks the culmination of his work with 27 different symphony orchestras and more than 40 live concerts. His 1998 guest appearance with Keith Lockhart and the Boston Pops at Symphony Hall was recorded for PBS's *Evening at Pops* and his 2001 performance at the Pops' Fourth of July concert on the Esplanade aired on A&E. In celebration of the 40th anniversary of Woodstock, Rising Son released *Arlo Guthrie: Tales of '69* on August 18, 2009. Recorded just prior to Woodstock, the recently discovered lost tape highlights Arlo live in concert in Long Island, New York. When not at home in Washington, Massachusetts, Arlo tours the world. "Guthrie Family Rides Again" marks the second North American tour featuring Arlo on stage with his children and grandkids; in 2006 they traveled together in the "Guthrie Family Legacy Tour." In 2005, as part of a Guthrie Foundation-sponsored tour, the family rode the Amtrak City of News Orleans train from Chicago to New Orleans, stopping along the way to perform benefit concerts, raising more than $140,000 in cash and garnering hundreds of replacement instruments for musicians suffering in the aftermath of Hurricane Katrina. In 1991 he purchased the old Trinity Church near Stockbridge, Massachusetts, which is now home to The Guthrie Center, named for his parents, and The Guthrie Foundation. The Guthrie Center is a not-for-profit interfaith church foundation dedicated to providing a wide range of local and international services. The Guthrie Foundation is a separate not-for-profit educational organization that addresses issues such as the environment, health care, cultural preservation, and educational exchange. The current "Guthrie Family Rides Again" features three generations of Guthries including Arlo's son Abe, daughters Cathy, Annie, and Sarah Lee Guthrie, and Sarah Lee's musical partner and husband Johnny Irion. The youngest generation

of Guthrie kids join in on select songs. Along with Arlo's standards, the concerts spotlight a selection of unpublished Woody Guthrie lyrics recently put to music by such distinguished artists as Billy Bragg, Wilco, Eliza Gilkyson, Janis Ian, Wenzel, The Klezmatics, and others. The Guthrie Family was featured in the November 2007 issue of *Vanity Fair* as part of the "Music Portfolio Series on Folk Legends," a series featuring leaders in different musical genres.

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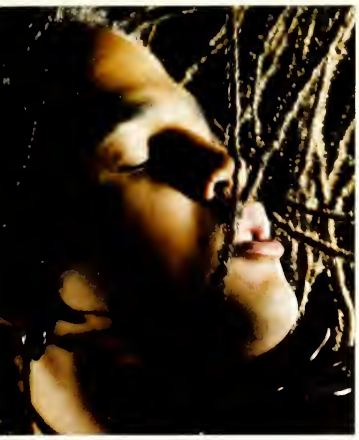
ARAM DEMIRJIAN

Aram Demirjian has performed extensively as a conductor of orchestras, opera, and contemporary ensembles. As an undergraduate at Harvard, he served for two seasons as music director of the Harvard Bach Society Orchestra, and earned a joint degree in music and government. In 2009 he was chosen to conduct in a concert engagement with Pulitzer Prize-winning composer John Adams, as part of a colloquium on the composer's *The Wound Dresser*. Later that year, Aram's achievements earned him an invitation to guest conduct Yo-Yo Ma and members of the Silk Road Ensemble, performing the Silk Road-commissioned work, *Night Music: Voices from the Leaves*, by Uzbek composer Dimitri Yanov-Yanovsky as part of a 60th-anniversary commemoration of the signing of the Human Rights Accord. Aram is also active as an opera conductor, having led the Dunster House Opera Society in performances of Aaron Copland's *The Tender Land*, and most recently the New England Concert Opera Players in Mozart's *Le Nozze di Figaro*, a charitable venture with the Partners in Health: *Symphonic Relief for Haiti* program. In March 2009 Aram was selected by conductor Hugh Wolff as one of only three conductors to be a part of the inaugural class in the master's in orchestral conducting program at New England Conservatory. His studies are funded generously in part by the Anna C. Bird Merit Award and the AGBU Performing Arts Fellowship. This summer Aram will be a Conducting Fellow at the Aspen Music Festival, studying under Robert Spano, Hugh Wolff, Larry Rachleff, and other distinguished professional conductors.

ARMEN BABAKHANIAN

A prize-winner at several of the world's most prestigious international piano competitions, including the Leeds, Van Cliburn, Guardian Dublin, William Kappell, Gina Bachauer, and World Piano Competition, Armen Babakhanian has captured the imagination of audiences and critics alike through the intensity and honesty of his performances. Mr. Babakhanian has given recitals in the United States, Canada, Japan, the United Kingdom, Germany, Austria, Italy, France, and Spain. He has appeared as soloist with the City of Birmingham Symphony Orchestra under Sir Simon Rattle, the Royal Philharmonic Orchestra, Israel Philharmonic, the Royal Scottish National Orchestra, Irish National Symphony, National Symphony Orchestra in Washington, D.C., Dallas Symphony, Saint Petersburg Philharmonic under Yuri Temirkanov, and Moscow Philharmonic under Valery Gergiev. Festival appearances include Aspen, Interlochen, Baalbec, and the Santander music festival in Spain, where his performance of Shostakovich's Piano Quintet with the Takács Quartet was named the best chamber music performance of the festival. He has recorded for the ASV and Real Sound labels and his performances have been broadcast on the BBC, PBS (USA), ORF (Austria), and RAI (Italy) television networks. His recording of the Tchaikovsky piano sonata was acclaimed in the European press. In addition to his performing career, Mr. Babakhanain has taught numerous master classes in the United States and Europe, and has served as jury member for several international piano competitions, including the Gina Bachauer, Maria Callas, Prokofiev, and Rachmaninoff International piano competitions. Born in Yerevan, Armenia, Armen Babakhanian is the artistic director of the Cadence Ensemble and is currently an artist-in-residence at the Komitas State Conservatory in Yerevan, where he also received his musical education. In the 2010-11 season, Mr. Babakhanian will appear in solo and chamber music performances in the US, the UK, Greece, Japan, China, Austria, Slovenia, and Italy.



Juleta Cervantes

DANIEL BERNARD ROUMAIN (DBR)

A composer, performer, violinist, and bandleader, Haitian-American artist Daniel Bernard Roumain (known as DBR) melds his classical music roots with his own cultural references and vibrant musical imagination. His compositions range from orchestral scores and chamber pieces to music for film, the theater, modern dance, and electronica. In 2007 DBR premiered *One Loss Plus*, a multimedia work representing the first of three commissions from the Brooklyn Academy of Music (BAM) for its Next Wave Festival. His latest orchestral work and second BAM commission, *Darwin's Meditation for The People of Lincoln*, is a musical setting of Daniel Beaty's pocket play that explores an imagined conversation between Charles Darwin and Abraham Lincoln, and the political relationship between England, North America, and Haiti. The work was subsequently performed at the University of Connecticut on February 12, 2009—the shared bicentennial anniversary of the birth of both icons. DBR was recently selected by the Sphinx Commissioning Consortium, an alliance between Sphinx and nine other American orchestras (Cincinnati, Detroit, Nashville, New Jersey, New World, Philadelphia, Richmond, Rochester, and Virginia) to compose a new orchestral work to premiere in 2010. Recent performances and commissions include *Five Chairs and One Table*, a commissioned work for Imani Winds that premiered at Carnegie Hall; *WE MARCH!*, a guitar concerto featuring Eliot Fisk and the Stuttgart Chamber Orchestra; *The Tuscaloosa Meditations*, commissioned by the University of Alabama in honor of Vivian Malone Jones; *Voodoo Violin Concerto*, a virtuosic handling of DBR's Haitian heritage premiered by the Vermont Youth Orchestra; *Double Quartet: The Kompa Variations*, an exploration of Haitian kompa music for the Providence String Quartet and a student quartet; and newly commissioned works for the Florida Youth Orchestra, Ahn Trio, and Claremont Trio. DBR has composed music for Daniel Beaty's play *Resurrection* directed by Oz Scott; ESPN's *E:60 Homeless Basketball*, which earned a Sports Emmy nomination for musical composition; and the documentary films *Strange Things* by Alexandria Hammond and *Off and Running* by Nicole Opper (premiered at the Tribeca Film Festival) which will air nationally on PBS in 2010. From Australia's Sydney Opera House to Washington, D.C.'s Kennedy Center, DBR continues to perform music from his debut international solo album *etudes4violin&electronix* (Thirsty Ear Recordings) in a worldwide tour with Elan Vytal, aka DJ Scientific. The album showcases a unified dialogue between DBR and such artists as Philip Glass, Ryuichi Sakamoto, DJ Spooky, and DJ Scientific. Bandleader of DBR & The Mission, he and the multi-cultural

ABOUT "WOODBOX VIOLIN CONCERTO"

Woodbox Violin Concerto (2010) is my second work for solo violin and large orchestra, following *Voodoo Violin Concerto* (2002). It was created as a response and remix of my electronica album, *Woodbox Beats & Balladry* (2010), my second studio release on the Thirsty Ear label. The album is a musical exploration of six-string electric violins, soundscapes, and collaborations with members of DBR & THE MISSION and Elan Vytal aka DJ Scientific. Upon its release, I thought many of the themes and ideas on the album could be re-imagined and arranged for orchestra and acoustic, four-string violin. Upon a commission from the Boston Pops Orchestra to both compose and perform a new work for them, the concerto was written while I was in residence at the prestigious Atlantic Center for the Arts in May and June of 2010. More than an arrangement, *Woodbox Violin Concerto* is a musical extension of the themes and ideas of a recording, transformed for a large and live symphonic force—the violin, my woodbox—at the center of a contrapuntal storm.

—Daniel Bernard Roumain (DBR)

Our spacious suite at Newbury Court meant my husband and I could give up our big house without leaving the Steinway Grand piano behind. As I was a former piano teacher and Bill, the Personnel Director of the BSO, music is central to our lives. Living at Newbury Court means we have more time to be with family and friends, and to pursue our most precious interests, whether it's a workout in the gym or an evening at Symphony Hall.

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ensemble made their international debut at Australia's 2008 Adelaide Festival. DBR is visiting associate professor of composition at his alma mater, Vanderbilt University's Blair School of Music. He is also the artist-in-residence of the Starbucks-sponsored Seattle Theater Group and music director of Seattle's "More Music @ The Moore" program. He recently collaborated and performed with Lady Gaga on Fox's *American Idol*. A native of Margate, Florida, DBR studied music as an undergraduate at Vanderbilt University's Blair School of Music, completing his master's and doctoral work at the University of Michigan under the tutelage of Pulitzer Prize-winning composer William Bolcom. For more information, visit dbrmusic.com.

HARMONIX

Alex Rigopulos and current CTO Eran Egozy founded Harmonix in 1995; both were working in the computer music group at the MIT Media Laboratory. They began by creating interactive music attractions for Disney's Epcot Center and other theme parks; these exhibits allowed visitors to improvise music simply by waving their hands in the air. Harmonix's first product, *The Axe*, was PC software that turned a joystick or mouse into a musical instrument with which anyone could improvise instrumental solos in real time. That improvisatory spirit carried over to Harmonix's first game releases, *Frequency* and *Amplitude* (both Sony Computer Entertainment, 2001 and 2003, respectively), the first online multi-player music games ever created. The *Karaoke Revolution* series (2003 to 2005, published by Konami) not only brought karaoke into the home, it also added a fantasy element allowing players to invent their own character and customize a performance venue. A departure was Harmonix's first (and to date only) non-musical game, 2004's *EyeToy: AntiGrav* (Sony), an extreme sports game in which players competed by moving their entire bodies, not just their thumbs. It was the first videogame to allow players to control a 3D character through their own motions. Music games began to revolutionize the industry with the release of the award-winning *Guitar Hero* (2005) and *Guitar Hero II* (2006). Developed by Harmonix and published by RedOctane, these games were conceived as an homage to the eternal glory of rock 'n' roll guitar. *Guitar Hero* introduced a specially designed guitar controller that required players to hit a "strum bar" in time with the music, and to navigate frets as they would on a real guitar. The graphics and storyline were designed to bring players into the live rock experience, with true-life details that musicians would recognize. With *Rock Band*, Harmonix realized its dream of creating a game that could turn any group of friends—or for online play, any group of friendly strangers—into a full band, with guitars, bass, drums, and vocals. Both the original version and the sequel took Harmonix's trademarks of addictive play, dazzling graphics, and killer soundtracks to new heights. For its first single-artist game, Harmonix started at the very top. *The Beatles: Rock Band* marks the first time the legendary quartet has licensed its music and likenesses for a video game. Gameplay follows the band through key moments in its story, from the Cavern Club to the Apple rooftop. Specially designed instruments, custom graphics, and rare audio make this a fully immersive Beatles experience. Visit thebeatlesrockband.com for further information.

DANIEL BERGER-JONES

Actor Daniel Berger-Jones has worked with many local theater companies including Actors' Shakespeare Project, the Huntington Theatre Company, Shakespeare and Company, Company One, the Lyric Stage Company, the Central Square Theater, Speakeasy, Boston Playwrights, and more. He is a founding member of the fringe company Orfeo Group, where he has starred in *Look Back in Anger*, *The Complete Works of William Shakespeare (Abridged)*, and *Island of Slaves*. In the fall he will appear in the Lyric's production of *Nicholas Nickleby*. In addition, his voice can be heard in commercials, children's books on tape, and hopefully soon, cartoons around the area.

UNDERGROUND RAILWAY THEATER

The artists from Underground Railway Theater (URT) are absolutely delighted to be part of this Boston Pops family concert! URT's mission is to connect professional theater with communities, combining actors, puppetry, and music to engage diverse audiences with theater that challenges and delights, informs and celebrates. The company was founded in Oberlin, Ohio, one of the Midwestern stops on the Underground Railroad, and toured nationally for 30 years before becoming a resident company at the Central Square Theater in Cambridge. URT's work with symphony orchestras dates to 1979, when the company first met Boston Pops Orchestra Associate Conductor Harry Ellis Dickson. He commissioned URT to create large-scale shadow puppet plays that premiered at BSO Youth Concerts: *Till Eulenspiegel's Merry Pranks* (inspired by Richard Strauss's tone poem) and *The Firebird* (set to Stravinsky's ballet suite). These were followed by *The Soldier's Tale* (a fable for adults performed with Stravinsky's chamber masterwork), *Carnival of the Animals* (a participatory spectacle for young audiences based on Saint-Saëns' musical menagerie), *Creation of the World* (shadow puppetry and masked dancing inspired by Milhaud's ballet), and *Tempest* (a cross-cultural concert dramatization of Shakespeare's play with puppetry and masks, created with composer Robert Xavier Rodriguez and commissioned by BSO Youth Concerts in celebration of the 100th anniversary of Symphony Hall). URT's repertoire for the concert hall has been cited for excellence by l'Union Internationale des Marionnettes and the Los Angeles *Times*, and has toured nationally to scores of orchestras and puppetry festivals and internationally to Europe and Asia. Along with its work with orchestras,

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URT pursues other cross-disciplinary collaborations. Ongoing programs include the *Catalyst Collaborative @ MIT* science theater project, the *History Play* project, and *Art InterACTions* (improvisatory theater in dialogue with visual art, which has been seen at both the Museum of Fine Arts Boston and the Boston Institute of Contemporary Art). URT offers a full season of theater at Central Square Theater. *The Hound of the Baskervilles*, a send-up of Sherlock Holmes, opens in July, followed by *Truth Values – One Girl's Romp Through MIT's Male Math Maze*, Naomi Wallace's *The Fever Chart: Three Visions of the Middle East*, *Ti-Jean and His Brothers* by Nobel Laureate Derek Walcott (a collaboration with area Haitian and Caribbean artists), and Hugh Whittemore's *Breaking the Code* (a CC@MIT production, about the brilliant mathematician Alan Turing). Ongoing programs for children (*Classes @ CST*) and teens (*Youth Underground*) include training by and mentorships with professionals. Visit centralsquaretheater.org for further information.

Andrew Periale has worn many hats with Underground Railway Theater as performer, playwright, technical director, foreign language consultant, and puppet builder. He is the co-director of the Emmy-nominated Perry Alley Theatre, is the poet laureate of Rochester, NH, and has been the editor of *Puppetry International Magazine* for 25 years. He has taught at the Institute for Professional Puppetry Arts and at the University of Maine and the University of Rhode Island, and has performed abroad in France, Austria, and Italy. Periale has adapted both Duerrenmatt's *The Visit* and Orwell's *Animal Farm* for puppet theater, and is currently working on a new libretto for Stravinsky's *The Soldier's Tale*.

Vincent Ernest Siders is an actor, director, and theater educator. His most recent appearances with Underground Railway Theater have been in Brecht's *The Life of Galileo* and Melinda Lopez's *How Do You Spell Hope?* He directs URT's teen ensemble, Youth Underground, and is also a teaching artist for the Huntington Theater Company and Upward Bound at Roxbury Community College. Vincent has received two awards from the Independent Reviewers of New England, the prestigious Elliot Norton Award for Outstanding Actor, and *Boston Magazine*'s Best of Boston Award for Best Actor.

A founding member of the Underground Railway Theater, Debra Wise has been URT's Artistic Director since 1998. She has been involved in the collaborative creation of over thirty new works, serving as actor, puppeteer, director, playwright, or dramaturge. She is Theater Specialist for Art Works for Schools, which teaches thinking in and through the arts, and is on the faculty of Harvard Graduate School of Education's Project Zero Institute. As an actor, she will appear in URT's upcoming season at the Central Square Theater, as well as at the New Repertory Theatre.

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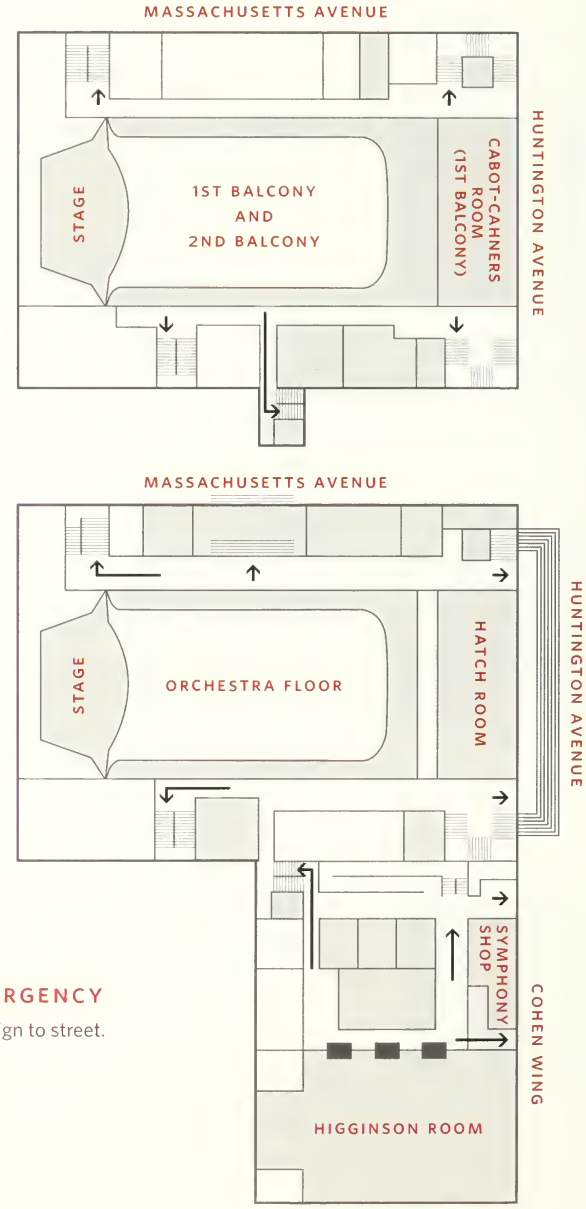

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The Star-Spangled Banner — Smith/Key-Bass

This Is My Country — Jacobs/Raye-Bass

Ragged Old Flag — Cash
PATRICK SHEA, narrator

We the People — Kellaway/Bergman/Bergman-Walden
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Who's Your Daddy? — arr. Hollenbeck
TOBY KEITH

Doodletown Fifers — arr. Hollenbeck
MIDDLESEX COUNTY VOLUNTEERS FIFES AND DRUMS

The Dream Lives On: A Portrait of the Kennedy Brothers — Boyer/Ahrens
LISA HUGHES, JEREMIAH KISSEL, WILL LEBOW,
and JACK WILLIAMS, narrators

America, We're Proud to Serve — arr. Bass

1812 Overture — Tchaikovsky

INTERMISSION

CRAIG FERGUSON, host

Medley: How Do You Like Me Now/God Love Her — arr. Hollenbeck
TOBY KEITH

American Soldier — arr. Hollenbeck
TOBY KEITH

Patriotic Sing-Along — arr. Hayman
America—America the Beautiful—Yankee Doodle—The Yankee Doodle Boy—This Land Is Your Land—You're a Grand Old Flag—God Bless America

The Stars and Stripes Forever — Sousa

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART | Conductor
JOHN WILLIAMS | Laureate Conductor
125th Season, 2010

Sunday evening, July 4, at 8:30
On the Esplanade

KEITH LOCKHART conducting
with THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

The Star-Spangled Banner	Smith/Key-Bass
This Is My Country	Jacobs/Raye-Bass
Hot Honey Rag, from *Chicago*	Kander/Ebb-Besterman
Ragged Old Flag PATRICK SHEA, narrator	Cash
We the People RENESE KING, vocalist	Kellaway/Bergman/Bergman-Walden
Hey, Look Me Over, from *Wildcat*	Coleman-Hayman
Who's Your Daddy? TOBY KEITH	arr. Hollenbeck
Doodletown Fifers MIDDLESEX COUNTY VOLUNTEERS FIFES AND DRUMS	arr. Hollenbeck
The Dream Lives On: A Portrait of the Kennedy Brothers LISA HUGHES, JEREMIAH KISSEL, WILL LEBOW, and JACK WILLIAMS, narrators	Boyer/Ahrens
I'm Shipping Up to Boston	Dropkick Murphys-Hollenbeck
America, We're Proud to Serve	arr. Bass
1812 Overture	Tchaikovsky

INTERMISSION

CRAIG FERGUSON, host

Medley: How Do You Like Me Now/God Love Her TOBY KEITH	arr. Hollenbeck
MTA	Steiner/Hawes-Hayman
American Soldier TOBY KEITH	arr. Hollenbeck
Flying Theme from *E.T., the Extra-Terrestrial*	Williams
Patriotic Sing-Along	arr. Hayman
The Stars and Stripes Forever	Sousa

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